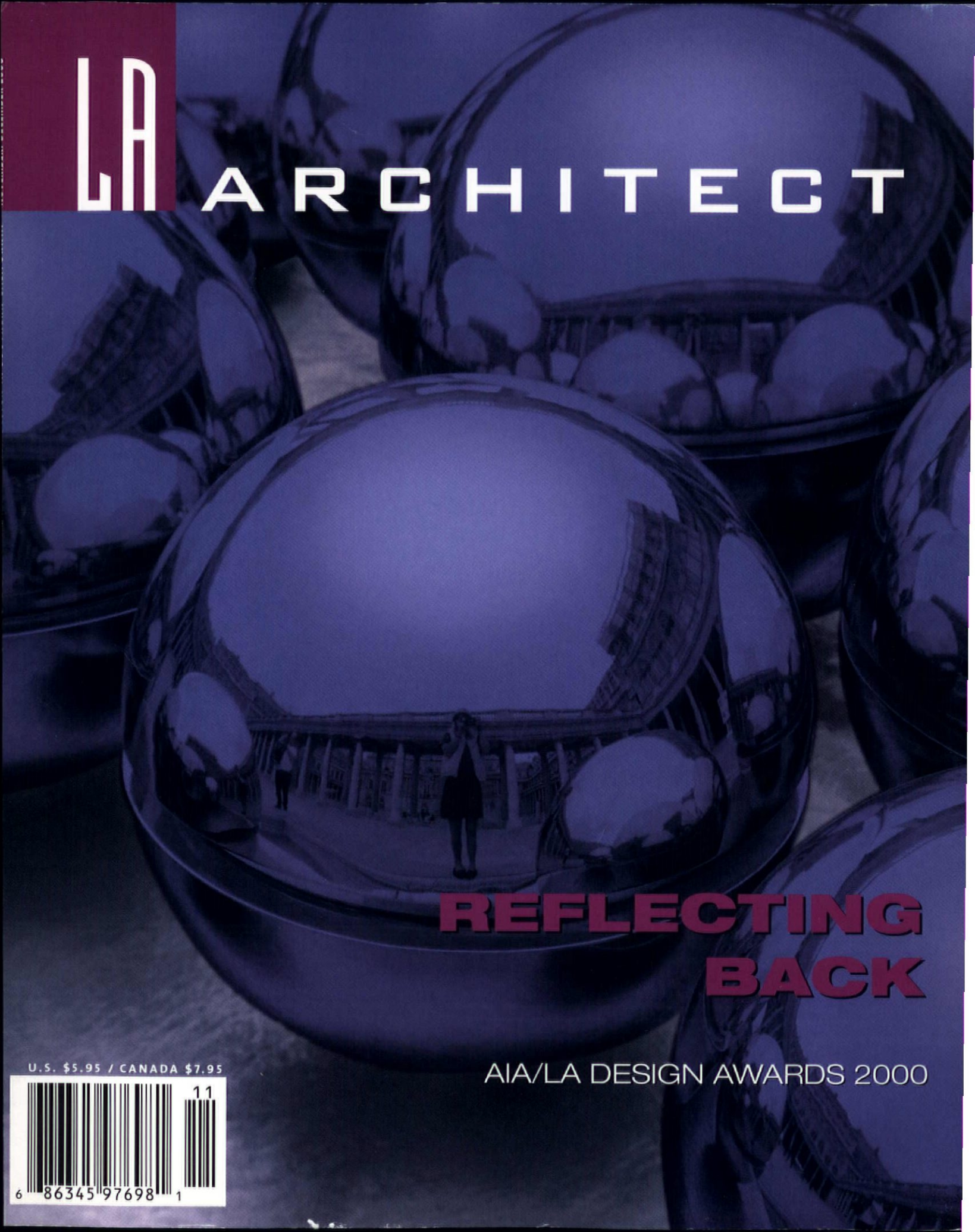
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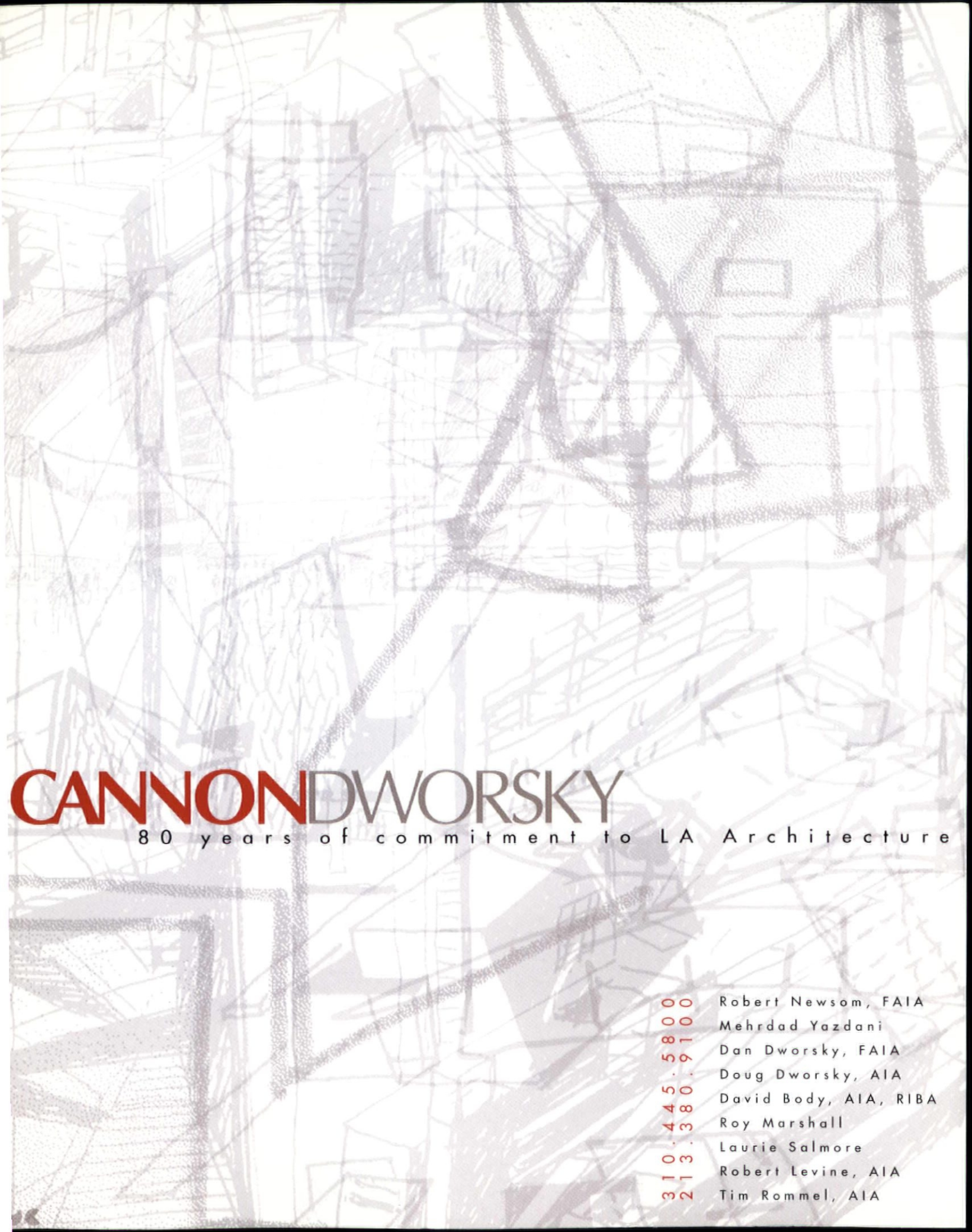
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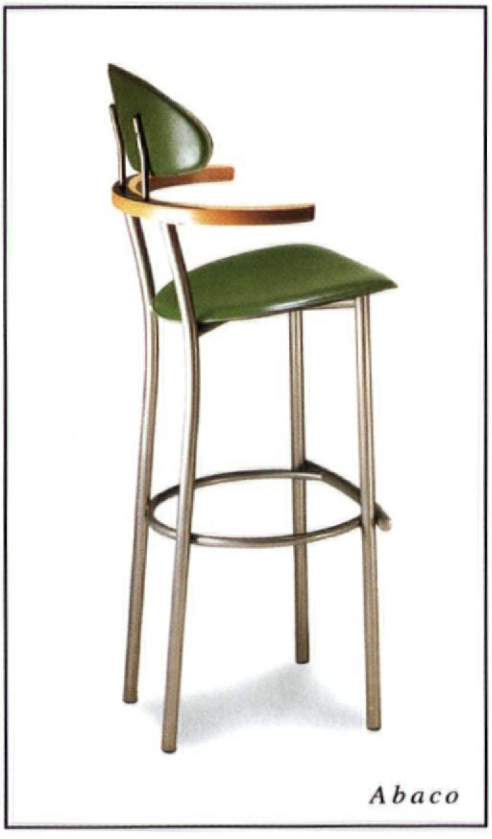
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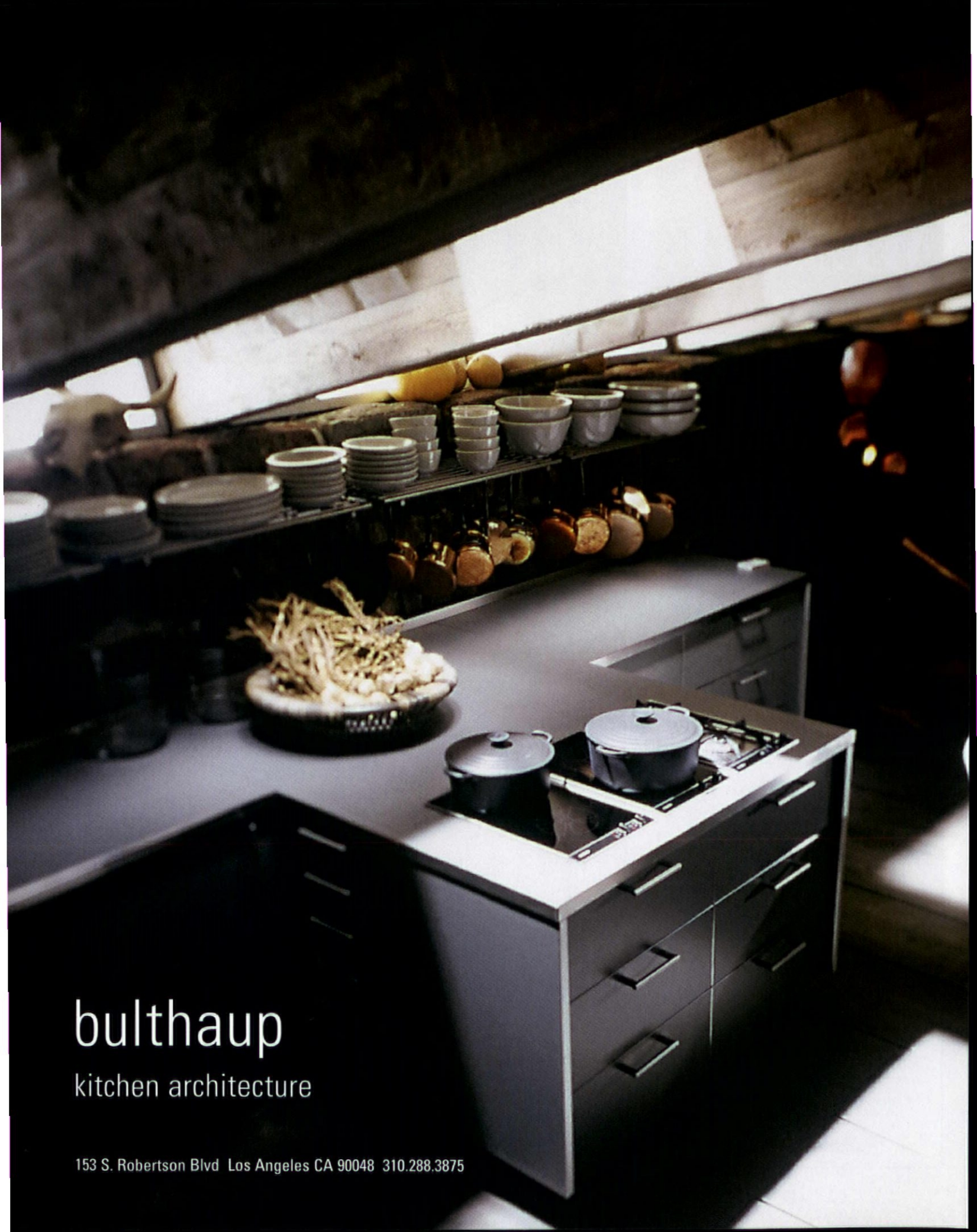
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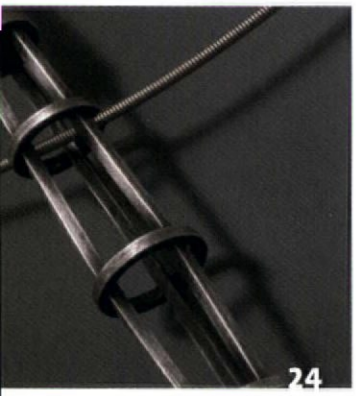


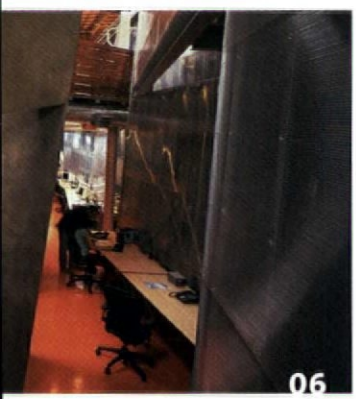
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NOVEMBER/DECEMBER 2000

LA ARCHITECT • CONTENTS









FEATURES

06 **2000 AIA/LA AWARDS**

PROJECT REVIEW

16 Acord Poolhouse: Finn Kappe

20 Double Dog Dare Ya: Tracy A. Stone

24 **TO GIVE AND TO GET—GREAT GIFT IDEAS**
DANETTE RIDDLE

28 **GIMME SHELTER**
JOHN FRIEDMAN AND ALICE KIMM

32 **THE UN-PRIVATE HOUSE**
MICHAEL WEBB

DEPARTMENTS

03 **EDITORIAL**

04 **UP FRONT**
News

34 **PROFILE**
Ann Philbin

37 **BOOKS**

44 **CALENDAR**

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I VAGUELY REMEMBER that the school year seemed to last an eternity when I was young. Now, it really does seem as if time goes by faster, and that New Year's 2000 was just yesterday. It must be age; I'm beginning to sound like my grandparents.

It was a year ago that LA ARCHITECT became a part of Balcony Press. That, too, seems like moments ago. Since becoming a Balcony publication, the magazine has become a far reaching source of information on design in Southern California. It is now distributed to individual subscribers, newsstands, bookstores, and libraries throughout the U.S., and to several devoted readers in other countries. We appreciate the enthusiastic support of our readers. A special and sincere "thank you" goes to several individuals who have provided significant help from the start: Benny Chan, Richard Keating, Nicci Solomons, Chris Tosdevin, Ann Videriksen, Michel Lambert, and Michael Webb,.

This issue of LA ARCHITECT wraps up the year as we began last November: with the AIA/LA Design Awards. This year, I was allowed to observe the judging process, curious to discover how the "best" projects are selected from hundreds of entries. My feeling, after watching the expert jury go through a mountain of submittals, was that the jury would have made a few different choices had their relationship to Los Angeles been stronger, or if they had had the opportunity to visit projects under consideration prior to making final decisions. This is not to say that their choices were wrong in any way, more likely other projects would have been added to the list of winners.

Among the AIA honors bestowed this year, was the local Gold Medal which was given to Thom Mayne. His acceptance remarks were particularly poignant, not only in his acknowledgement of the entire Morphosis team, his mentors and his wife, but also in the comment that it is easier to prepare for battle than to prepare for appreciation. Indeed, it is difficult to accept graciously, somehow we perceive ourselves as becoming vulnerable in the act, whereas competition demands "suiting up," a lack of penetrability.

Another highlight of this year's awards program was the well-deserved, 25-year award given to the Kappe house. Not only is the house a design achievement, but Ray Kappe himself, is part of the remarkable context of a residence that remains vital 25 years after its original design. It was particularly gratifying that this house was given such an honor, in light of Mayor Riordan's intimation during the ceremony that architecture today is more meritorious than that of the 50s and 60s (where has he been?).

Looking forward, we hope to continue to cover the varied terrain of Los Angeles architecture and design—the great work we expect from the vanguard of Los Angeles design, and unexpected work being done by the lesser known. Stay tuned and keep us posted.

UPDATES

Charles "Duke" Oakley left his post as campus architect at UCLA and has now joined Altoon + Porter as Associate Partner responsible for, you might guess, institutional and university clients. Westlake Village will have a new city hall and library designed by **Gonzalez/Goodale Architects**. Fast on the heels of protestor frustration with the lack of space at Staples Center during the Democratic National Convention, **RTKL** has announced plans to create a new 33-acre "urban district" adjacent to Staples Center and the LA Convention Center. **RTKL/ID8** has also completed a masterplan and theming concept for RiverPark, a 587-acre new community in Oxnard. In case you didn't read our story about Mehrdad Yazdani in the the September/October issue of LAA, Cannon Design and Dworsky Associates have merged. The new entity is **CannonDworsky** under the leadership of Robert L. Newsom, FAIA. **Snaidero** Kitchens + Design has just opened a new studio at the Laguna Niguel Design Center. **Johnson Fain Partners** has just been retained to create a new masterplan and to transform the former C.F. Braun Headquarters in Alhambra for the Ratkovich Company. JFP has also announced the appointment of **Patsy Shigetomi** to Director of Interiors of the firm. **The James Beard Foundation** has announced its annual awards program for restaurant design (due date is January 2001). Entry forms can be found at www.jamesbeard.org or by phone at 212.645.3654.



CHANGE OF PACE

Need to disappear for awhile? LAA found a remote destination worth considering. Fly to Puerto Vallarta; hop on a boat for twenty minutes; then, jump on a mule (no kidding), or you can hike if you prefer, all of which takes you to Verana, an idyllic resort in the verdant Mexican jungle. Designed by film production designer, Heinz Legler, Verana is not for creatures who want comfort. This is a place for an adventurous, quiet-seeking crowd. Solar powered electricity is available, but the use of candles and oil lamps is encouraged to conserve resources. For details see: www.verana.com.



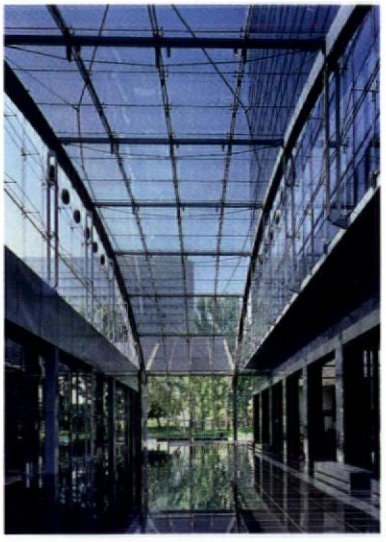
EDYTHE AND ELI BROAD ART CENTER

MEIER & PARTNERS' NEW PROJECT AT UCLA

Eli and Edythe Broad have donated $20 million toward the construction of a new art center at UCLA. The building will house the visual arts program of the School of Arts and Architecture (UCLArts). The new complex will be located on the site of the existing Dickson Art Center (William Pereira, 1965) and will begin construction in January 2002 with completion by 2004. The project is under the joint direction of Richard Meier and Michael Palladino. Reconstruction and seismic repair of the existing eight-story structure includes the development of outboard structural buttresses at the west end of the tower — an innovative alternative to interior shear walls. In addition to a radical reconfiguration of the floor plan, new construction will include 12,800 gsf on the roof of the current Dickson tower and new Wight Gallery structures. A new outdoor corridor will be cantilevered off the southern building elevation and will provide access to program areas and sun control via a scrim of horizontal blades and roofs.

HE'S BAAACK

The last time we saw him in southern California, Helmut Jahn gave us The Tower in Westwood. He has recently made a less "80s" contribution with a new entrance pavilion at the Imperial Bank Tower at South Coast Plaza. Luckily, this new project is more akin to Jahn's Hotel Kempinski than a chess piece.



INFRASCULPTURE

Kathryn Gustafson, an American-born, Paris-educated landscape architect, has designed a new pedestrian bridge at South Coast Plaza. The "Bridge of Gardens" is designed so that walking across it feels as though one is walking through a garden in the sky. From the ground, lush vegetation (the ubiquitous, lovely Bouganvillea) will eventually obscure the structure so that one perceives a hanging garden (Babylon, anyone?) Gustafson spans the field of landscape, at once a landscape architect and environmental artist. Her book, *Sculpting the Land* (Spacemaker Press), shows her unique landscapes for Shell Petroleum in Rueil-Malmaison, and a central town plaza in Evry, outside Paris. Currently, she is working on the new Civic Center in Seattle, the Garden of Forgiveness in Beirut, and the National Treasury of England in London. Hopefully, Southern California will see more of her work on a bigger scale.





STRAP-ON SUBWOOFER FOR MBZ 230 SLK

(NOW WE HAVE SEEN EVERYTHING.)

Because we love to pull up alongside the thumping base of particularly annoying music, this fiberglass speaker pod will let you "share" your music with others. The artist, Robert Stone, believes that the exterior mounted subwoofer provides physical/architectural support to unstructured activities — in this case, hanging out by your car and listening to music. Strap this baby on and crank up some Eminem — you just might get the whole street to yourself.

JUST IN CASE one of those attachable speakers (see left) makes its way into your world, buy a pair of these Hi-Fi Earplugs. According to the product literature, the ER-20 uses a patented tuned resonator and acoustic resistor to give flat attenuation for sporting events, concerts, construction, airplanes, marching bands, loud music, and old chainsaws (?).



2000 AIA/LA DESIGN AWARDS

DESIGN EXCELLENCE



Bergamot Artists Lofts
Santa Monica, California
Pugh + Scarpa
Peter Borreggo, Angie Brooks, Anne Marie Kaufman Brunner, Jackson Butler, Heather Duncan, Tim Peterson, Joe Castorena, Ann Cash, Bettina Hermsen, John Jennings, Anne Marie Burke, Byron Merritt, Charlie Morgan, Gwynne Pugh, Lawrence Scarpa

According to the awards jury, this project is simply, yet skillfully integrated into its community. The program, which includes a ground level studio/gallery as well as three artist live/work lofts above, is accommodated on a narrow site within the industrial Bergamot Station complex.



Blair Graphics
Culver City, California
Randall Stout Architects
Randall Stout, Brian Kutza, B.J. Glidden, Sebastian Kaempf, Friedrich Tuczek

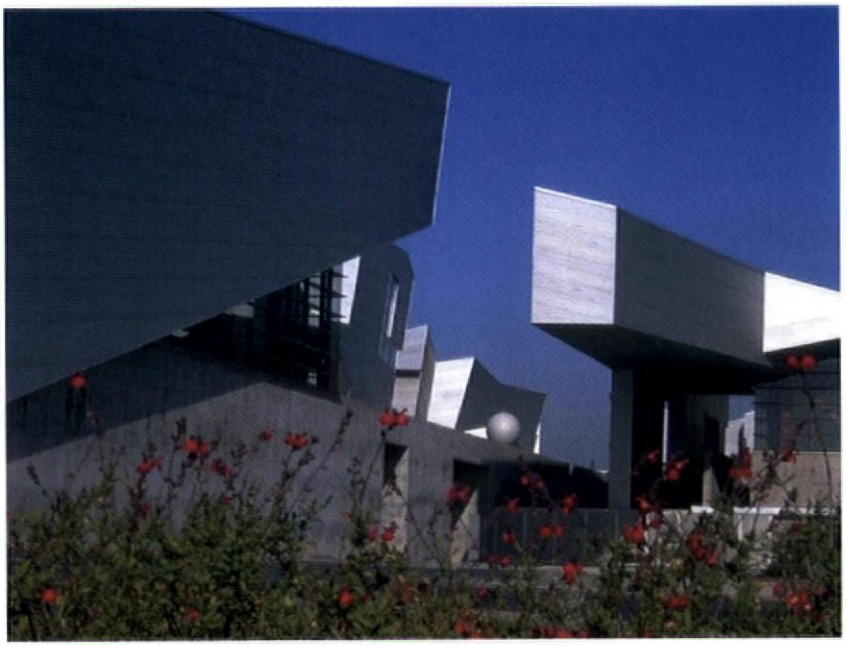
A small intervention done extremely well on a minimal budget. As the majority of upgrades happened on the interior to accommodate expansion and new equipment, the exterior canopy is the major visible move. It succeeds in updating the image of the tenant and in creating a street presence.

AWARDS

RDS DESIGN AWARDS DESIGN AW

Each year, the AIA awards program is an interesting bellweather of what non-Los Angeles based architects think of the work coming out of LA. Unsurprisingly, Morphosis, Daly Genik, Shubin and Donaldson and Pugh + Scarpa continue to win awards for their exceptional work and epitomize the thought and aesthetic that others expect from Los Angeles architecture.

ADDITIONAL AWARDS CREDITS APPEAR ON PAGE 40



Diamond Ranch High School
Diamond Bar, California
Morphosis
(Executive Architect, Thomas Blurock)
Thom Mayne, John Enright, Cameron Crockett, David Grant, Fabian Kremkus, Janice Shimizu, Patrick Tighe, Sarah Allan, Kaspar Baumeister, Jay Behr, John Bencher, Mark Briggs, Frank Broadbeck, Takashi Ehira, Magdalena Glen, Ivar Gudmunson, George Hernandez, Martin Krammer, Ming Lee, Francisco Muzo, Christopher Payne, Kinga Racon, Robyn Sambo, Andreas Schaller, Bennett Shen, Mark Sich, Craig Shimahara, Tadao Shimizu, Steve Slaughter, Brandon Welling, Eui-Sung Yi

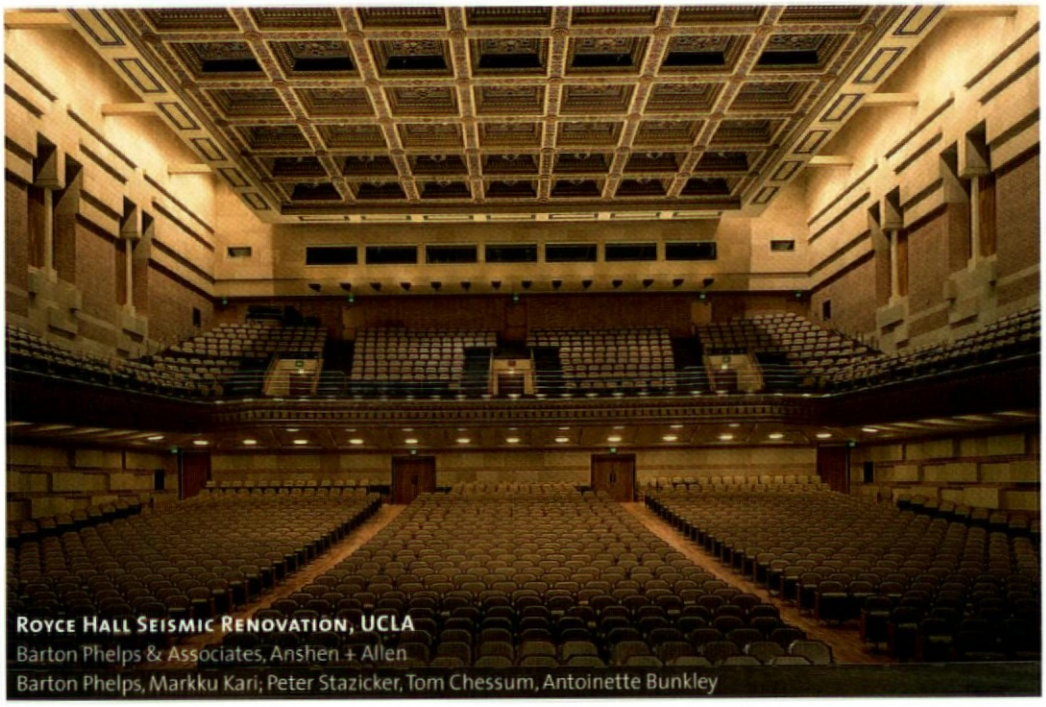
A project that engages its site in a direct and beautiful manner and is an example of complete architectural realization in a building type that ninety-nine times out of one hundred, is mundane. Or as someone who was not on the jury remarked recently, "There's no way you could go to school here and not be affected by architecture." Well put.



Hypo Alpe Adria Center
Klagenfurt, Austria
Morphosis
Thom Mayne, John Enright, Silvia Kuhle, Todd Curley, David Grant, Martin Krammer, Fabian Kremkus, Ung Joo Scott Lee, Eric Nulman, Jean Oei, David Plotkin, David Rindlaub, Robyn Sambo, John Skillern, Stephen Slaughter, Brandon Welling, Michael Folwell, Chris Keller, Eugene Lee, Thomas Lenzen, Julianna Morais, Ulrike Nemeth, Brian Parish, Ivan Redi, Janice Shimizu, Bart Tucker, Ingo Waegner, Marion Wicher, Oliver Winkler

Officially, the jury commented that this project was "a strong and sculptural work with powerful and dynamic forms. It stands on its own." Morphosis at its best.

HISTORIC PRESERVATION



Royce Hall Seismic Renovation, UCLA
Barton Phelps & Associates, Anshen + Allen
Barton Phelps, Markku Kari; Peter Stazicker, Tom Chessum, Antoinette Bunkley

The architects' statement calls their hybrid solution to restoring and upgrading this landmark "a late 20th century take on the Lombard Romanesque." The jury commented that the project is "a sophisticated renovation project incorporating acoustic and structural upgrades done in a manner that is sympathetic to the original architecture."



Bing Wing of the Cecil H. Green Library
Stanford Univerity
Fields Devereaux
Edwin L. Fields, J. Peter Devereaux, Ronald Briggs, James Banks, Martin Fishberg, Henry Reyes

The jury applauded the architects' design restraint, intervening only to preserve the building and restore it to its original condition while upgrading systems and structure for safe use.

ADAPTIVE REUSE

Camino Nuevo Charter Academy
Westlake/MacArthur Park
DALY GENIK
Kevin Daly, Christopher Genik, Robert Edmonds, George Tolosa, Scott Allen, Jared Ward, Alice Park

This project is located in one of Los Angeles most impoverished and dense neighborhoods (145 person/acre as opposed to a citywide ration of 14.4/acre.). As the jury put it, "a marvelous small school on the tightest site imaginable." We think it deserves an award based on the simple fact that Daly Genik managed to give new meaning and design to that ubiquitous LA eyesore—the mini-mall.



Avalon Hotel
Los Angeles
Koning Eizenberg Architecture
Hank Koning, Julie Eizenberg, Jim Jackson, Dan Parks, Fernando Bracer, Norah Edelstein, Carole Chun, Tim Andreas

The media loves this project and so did the jury. Not only is it photogenic, but it also cleverly solves the problem of what to do with old, unviable apartment buildings.



AWARDS

DESIGN AWARDS



Rad Clothing, Los Angeles
Koning Eizenberg Architecture
Hank Koning, Julie Eizenberg, Julio Zavolta

The project was recognized for its budget-conscious adaptation of a common building type, a pertinent and topical problem in today's world of business and architecture.

COST EFFECTIVE DESIGN



Rehme Waterworks, Rehme, Germany
Randall Stout Architects, Design Architect
Randall Stout, Wes Adachi, Richard Claridge, Robert Hsin, Chip Minnick, Mark Muckenheim
Hartwig Rullkotter, Archimedes, Executive Architect
Stefan Hoffmann, Gunter Bollert, Corrina Hokamp, AnneMarie Campogrosso

The building is a powerful element in the landscape and it was notable due to the level of intent applied to what is basically an infrastructure project. The jury also mentioned that it continues the tradition of architecturally significant water plants in Germany.

House at Toro Canyon, Montecito
Barton Myers Associates
Barton Myers, Clint Wallace, Don Mills, Aaron Campbell



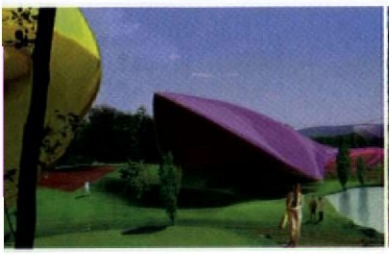
A machine for living, the jury appreciated the thoughtfulness and environmental agenda of this house. The ever-present danger of fires, water conservation and existing landscape are all integrated in the architecture of the house through the rooftop pools, industrial coiling doors and careful siting.

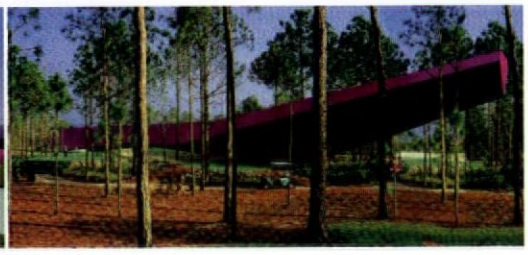
CITATION

20th Century Fox Post Production, Los Angeles
Gensler
Tom Goffigon, Kaz Baba, Kaveh Amirdelfan, Kari Richardson, Todd Dundon

This project is not simply about finishes, it is about engaging all three dimensions of the interior. All in all, it is interior architecture that is well done.







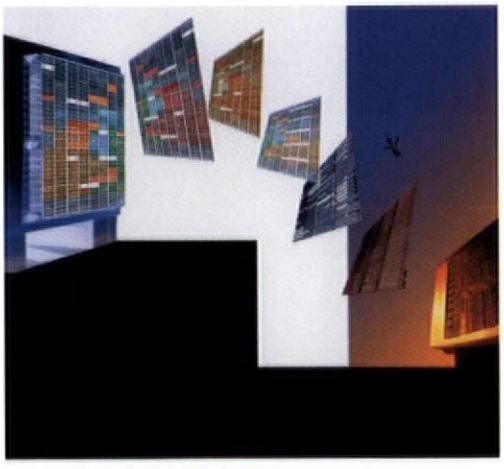
ADIDAS WORLD OF SPORTS, Nurnberg, Germany
Angélil/Graham/Pfenninger/Scholl Architecture
Mark Angélil, Sarah Graham, Manuel Scholl, Mark Burkhard, Thomas Hildebrand, Jan Ipach, Anna Klingmann, Rudiger Kreiselmayer, Marcel Mathis, Christian Meili, Michele Rüegg, Philipp Röösli

Designed as a cinematic landscape for visual consumption, this global headquarters campus is organized around a set of distinctive buildings that are eye-catching and symbolize the trademark landscape of adidas.

HORSES IN THE 'HOOD, Los Angeles
Daly Genik Architects
Kevin Daly, Christopher Genik, Robert Edmonds, Scott Allen, Jared Ward

An inner city recreation facility created by the conversion of five existing, unused warehouse buildings. The project is being developed by a non profit organization devoted to helping children in low income neighborhoods by providing the opportunity to care for and learn to ride horses.



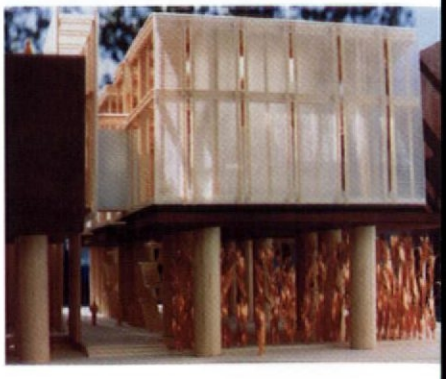


MCGHEE BUILDING, Los Angeles
SPF:a
Zoltan E. Pali, Jeffrey Stenfors, Judit Fekete, Gregory Fisher, Silvia Olar, Loretta Lee, Greg Hill

An innovative adaptable façade of galvanized fence piping or stain aluminum piping or a façade of translucent fiberglass panels of varying color. Either option is adaptable per tenant wishes with catwalk access to adjust piping or panels.

CENTRAL CALIFORNIA MUSEUM OF HISTORY, Fresno
SPF:a
Zoltan E. Pali, Jeffrey Stenfors, Judit M. Fekete, Greg Fisher, Shaheen Seth, Greg Hill, Rafael Garay, Loretta Lee, Liwha Yu

This entry was not selected as the actual competition winner; however, the NextLA jury has given it a second chance for fame. Focusing on the human aspects of agriculture, the 45,000 sq. ft. design features a court of sculptured bronze corn.



HONOR AWARDS



Electric Sun Tanning Salon, Los Angeles
Escher GuneWardena Architecture
Frank C. Escher, Prinipal; Ravi GuneWardena, Principal

If artist James Turrell needs a tan, this is the salon he should visit. Synthetic yet ephemeral light emitting from the tanning beds as they are turned on and off is used to create changing light patterns in the otherwise crisp, white space. Furniture appears as spare, sculptural objects floating in the tranquil environment.



Studio Atlantis, Los Angeles
studio bau:ton
Peter Grueneisen, Charles Irving, Robert Arrand, Chevy Sidhu, Cary Bellaflor, Tricia Sanedrin, Lauren Karwoski, Sue Meng Lau, Cindy Bush

Click3X LA, Santa Monica
Pugh + Scarpa
Lawrence Scarpa, Gwynne Pugh, Jackson Butler, John Jennings, Tim Peterson, , Rick Rifle, Heike Tergan



Reactor Films, Santa Monica
Pugh + Scarpa
Lawrence Scarpa, Angela Brooks, Jackson Butler, Adam Davis, Mike Ferguson, John Jennings, John Mulcahy, Tim Peterson, Gwynne Pugh, Sharon Robertson-Bonds, Dave Scott





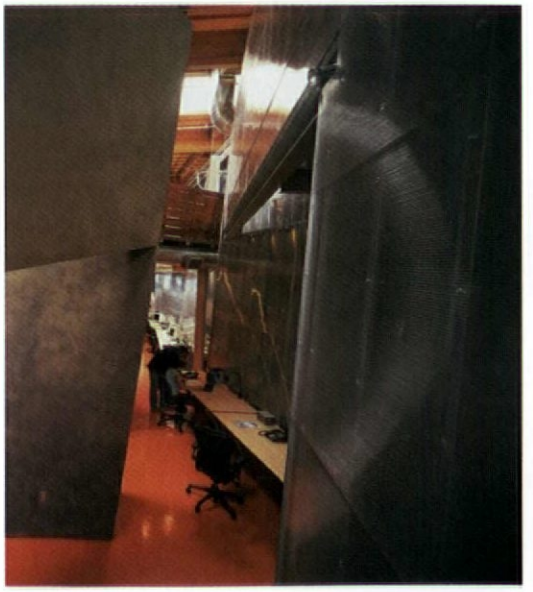
Ground Zero 2 Post Production Facility, Marina del Rey
Shubin + Donaldson Architects
Russell Shubin, Robin Donaldson, Austin Kelly, Fred Besancon, Josh Blumer, Jim Davis, Mark Gee, Ryan Ihly, Mina Javid, Brennan Linder, Shane Rymer

MERIT AWARDS



The Firm, Beverly Hills
Pugh + Scarpa
Lawrence Scarpa, Peter Borreggo, Angela Brooks, Jackson Butler, Heather Duncan, Bettina Hermsen, Sabine Kainze, Anne Marie Kaufman-Brunner, David Montalba, Byron Merritt, Tim Peterson, Gwynne Pugh

Offices for RioPort, Santa Monica
Daly Genik Architects
Christopher Genik, Kevin Daly, Scott Allen, George Tolosa, Aaron Kelly



HONORABLE MENTION

Jellies: Phantoms of the Deep Exhibition
Long Beach Aquarium of the Pacific
SmithGroup, Inc.
Kirk Rose, Mark McVay, Mohamed Sharif, Bill Ash, Bill Roger

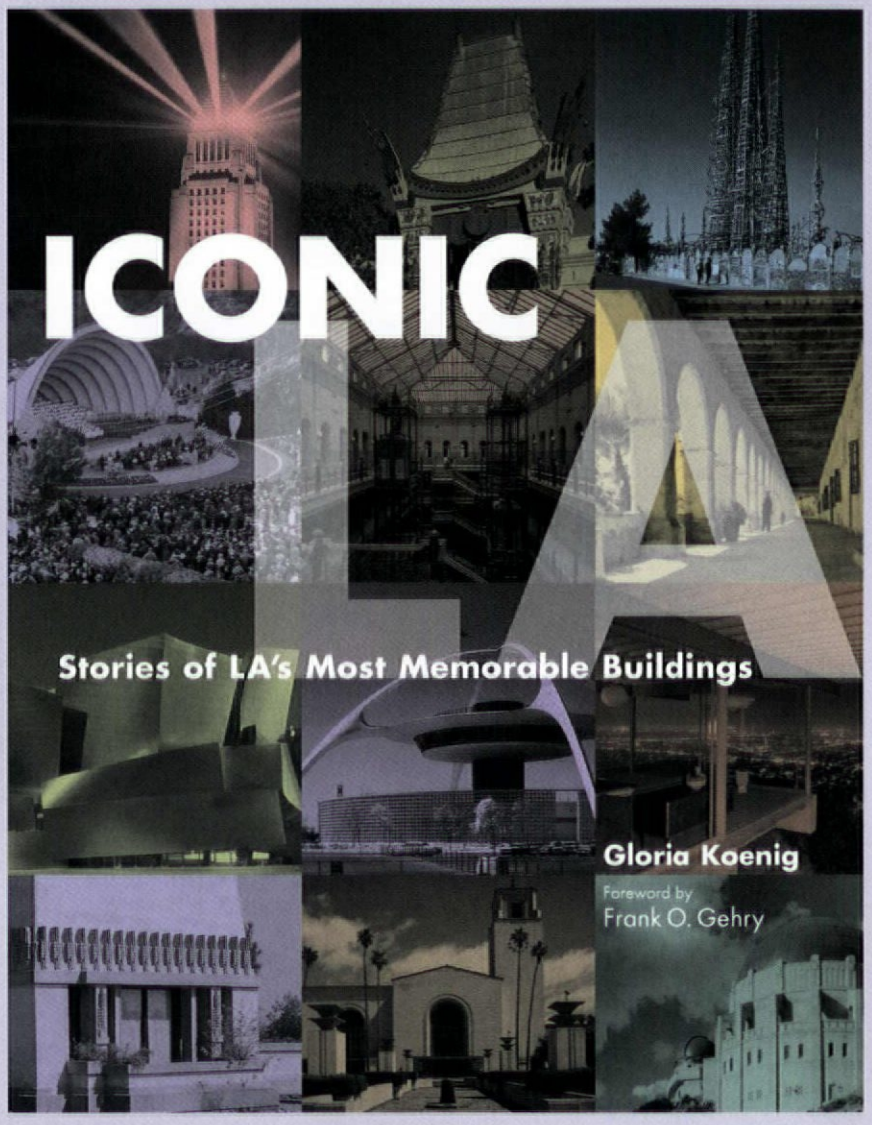


Stud Series Chair
Swift Lee Office
Nathan Swift, Gloria Lee





IWIN.COM, Los Angeles
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THE AUTHOR

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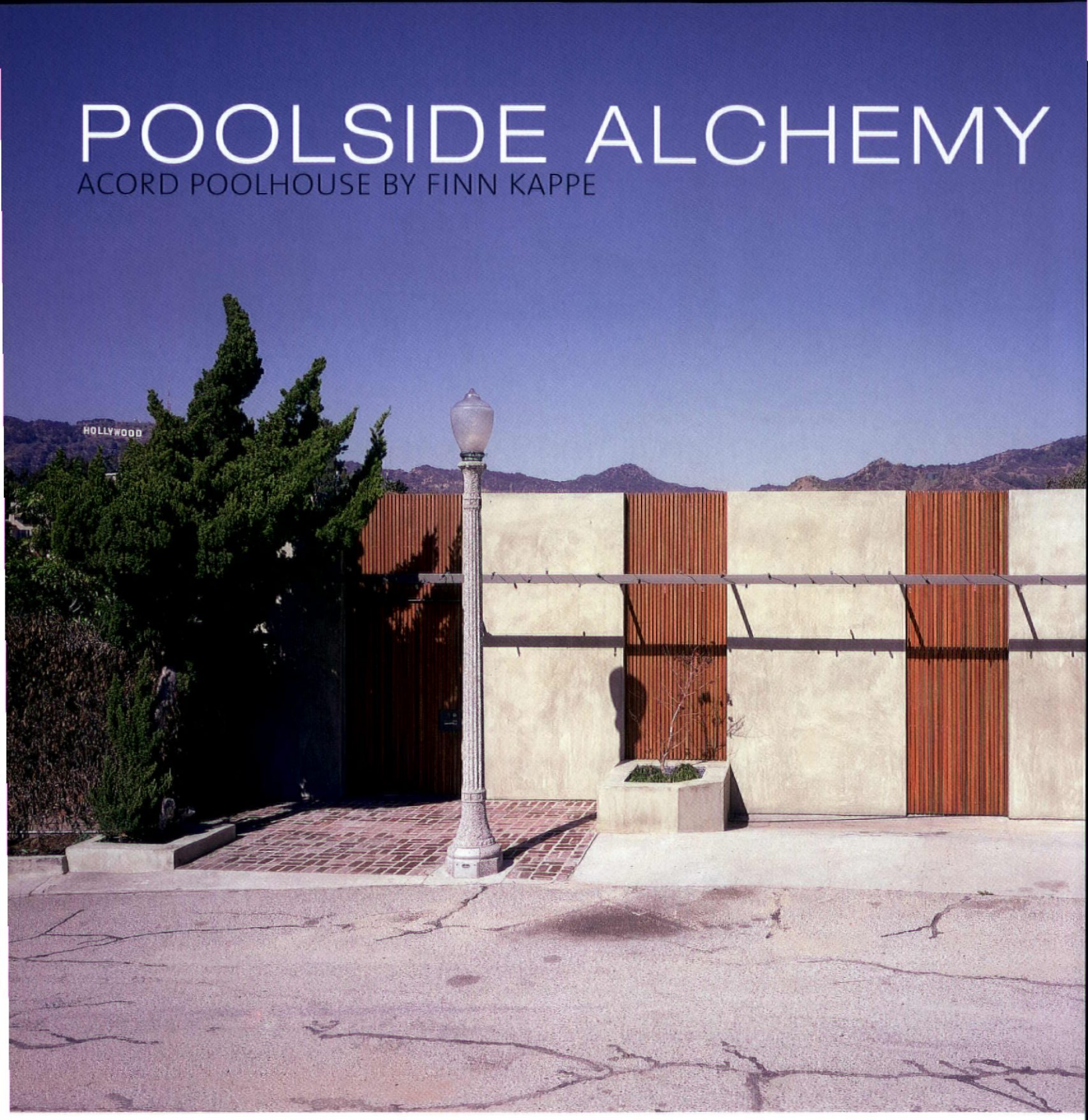
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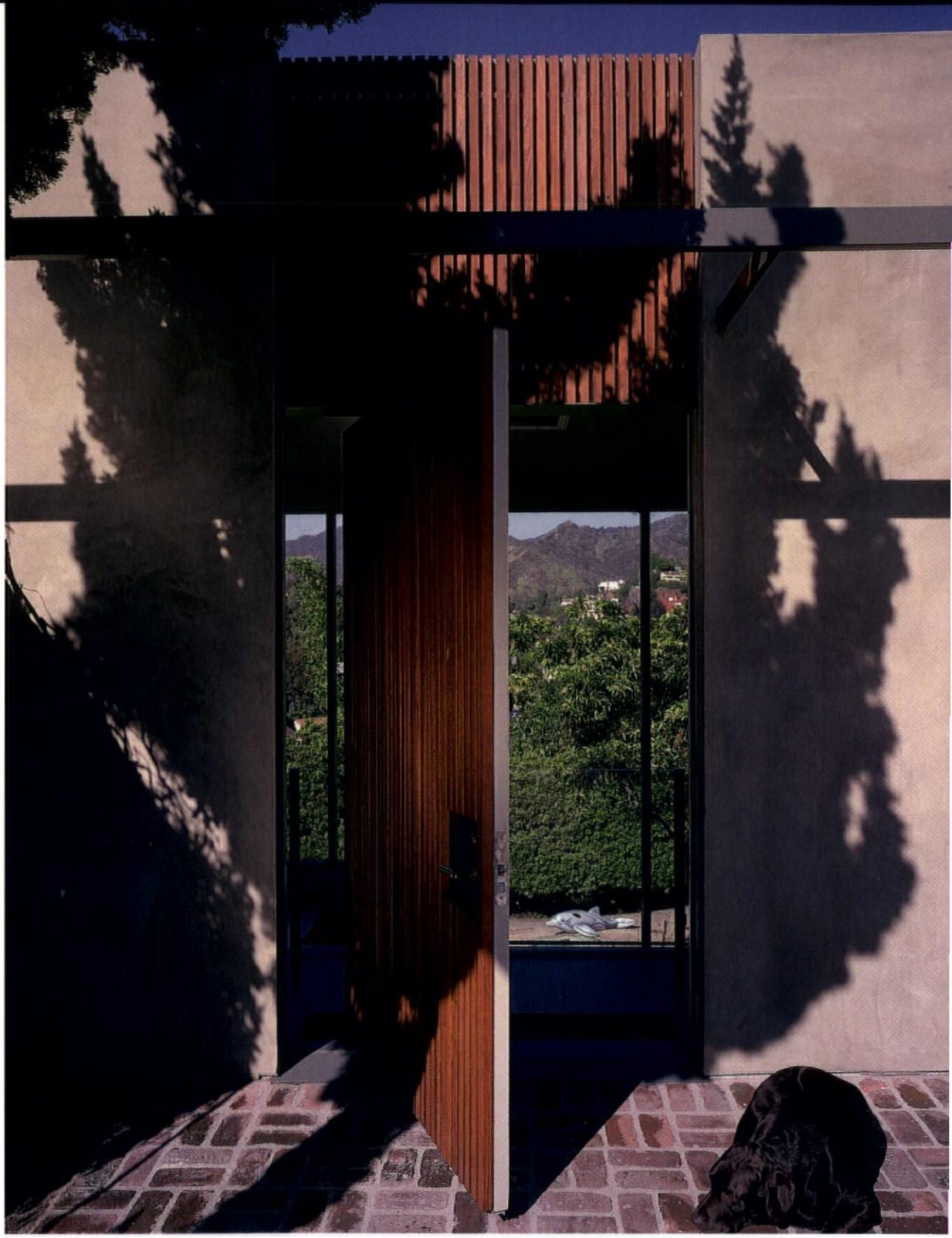
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POOLSIDE ALCHEMY

ACORD POOLHOUSE BY FINN KAPPE













While less is not always more, according to Finn Kappe, "Making the most with the least is the practice of alchemists and architects." Before committing to the idea of architecture and earning his masters degree at SCI-Arc, Finn studied philosophy, astronomy, geology, physics of music and fine art at U.C. Berkeley and U.C. Santa Cruz. At twenty-two, he returned to Los Angeles to work with his well-known father, Ray, building the elder Kappe's Borghei-Cookston Residence. Finn became a partner in Kappe Architects and Planners and was the lead designer on nine residences and project architect on five others. He opened his own office—Kappe Studio—in 1991, and has since designed several residences and commercial projects that embody his philosophy of combining elements in an architecture that is sensitive to light and space.

The Acord poolhouse is a diminutive, 380 sq. ft. structure that has been slipped into a mature garden in the backyard of a 1940s Hollywood Hills house near Beachwood Canyon. The poolhouse was part of a more comprehensive house remodel for the Acords. As is the case with all Kappe Studio projects, critical attention was given to materials, craftsmanship, detail and proportion. The owners were integral to conceptual development and inspiration was taken from several mid-Century modern residences. Finn describes the project as an opportunity "to practice convertibility and equalization of interior and exterior spaces."

The poolhouse is constructed of 2" x 3" redwood trellis and redwood fascia, structural 3" x 3" and 9" x 3" tubing used for columns and beams, 1" x 3" board-formed concrete fireplace, or "firebar," Fleetwood sliding glass doors, and slate pavers. —DR



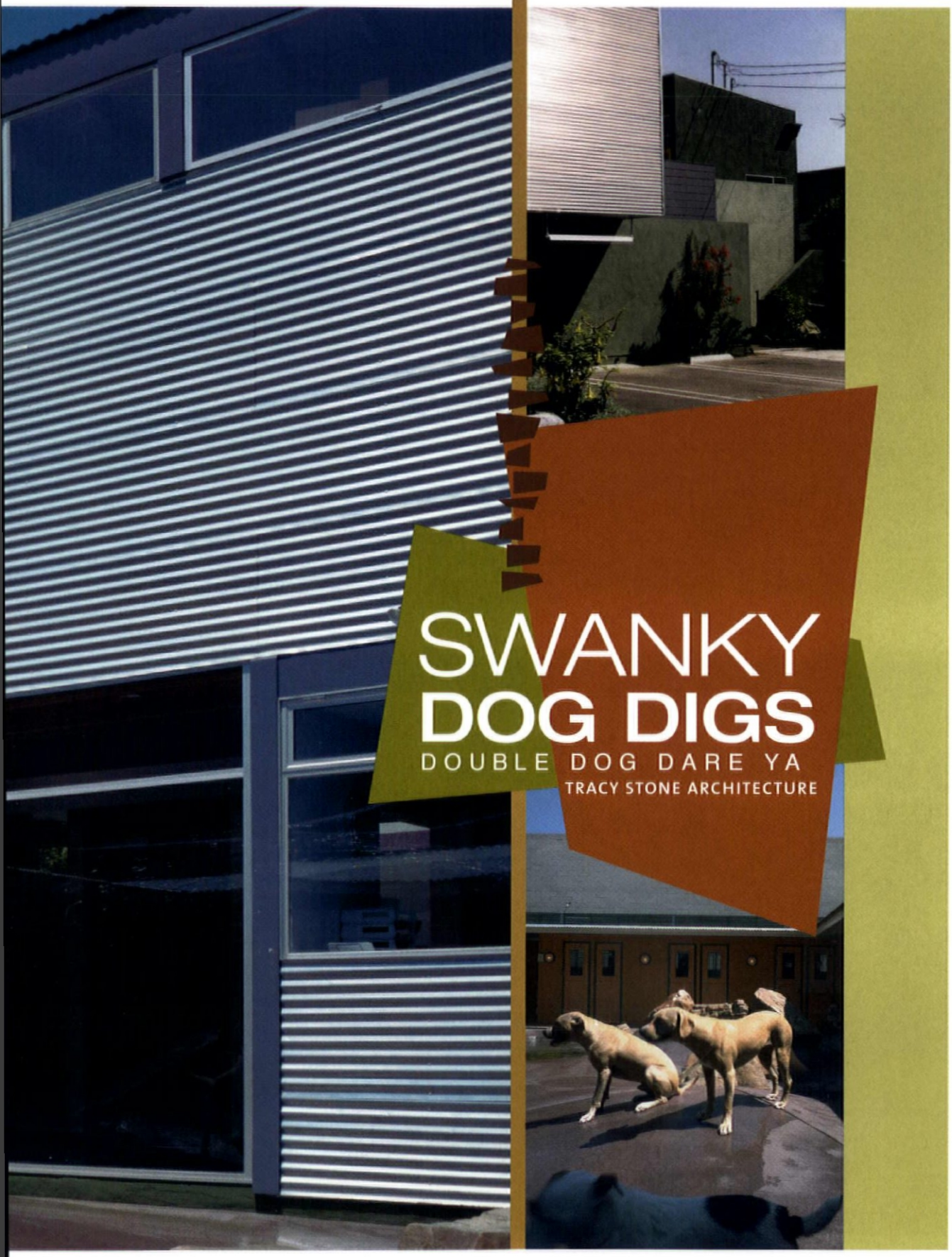
ARCHITECT
Kappe Studio, Finn Kappe
2255 N. Topanga Canyon Blvd.
Topanga, CA
310.455.9720

OWNERS/BUILDERS
Lance and Rima Acord

STRUCTURAL ENGINEER
Reiss, Brown, Ekmekji

PHOTOGRAPHY
Michael Weschler

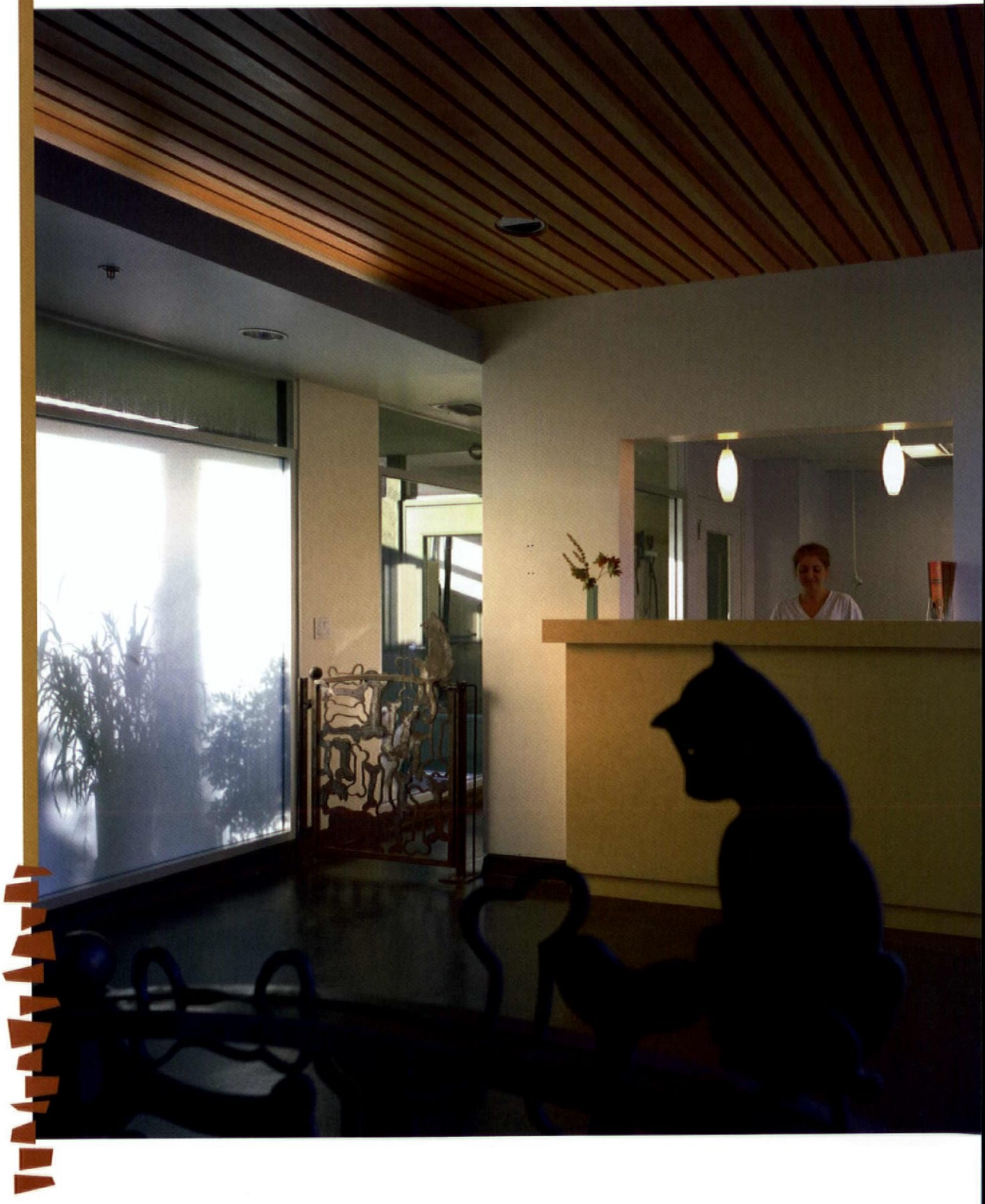




SWANKY DOG DIGS

DOUBLE DOG DARE YA

TRACY STONE ARCHITECTURE



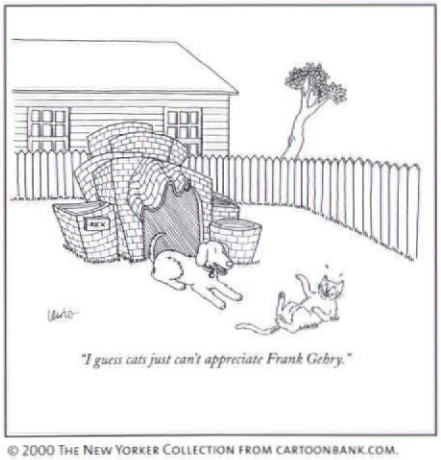
SOMETIMES IT'S NICE to have an architectural change of pace—how about an upscale dog kennel for a challenging program? Pets are trendy, and if you don't believe that, perhaps the multi-billion dollar pet care industry would convince you. Anyone would be hard pressed to find a doggy day-care kennel that is as architecturally correct as Double Dog Dare Ya. It's stylish and savvy with "doggy cams" located throughout to allow owners to spy on their prized pets at play via the web.

DDDY's owners asked architect Tracy Stone to help set them ahead of the pack of boarding kennels by integrating their unusual dog care concept with the design of a new facility. Located in an industrial area near the Golden State freeway in Burbank, Stone placed the building between the street and the actual kennels to provide a transition between the two environments. From the street, the building appears calm and quiet. The approach, over a wooden bridge that crosses a "stream," leads to a translucent, laminated-glass panel entry with no hint of what lies beyond. After stepping inside, one enters the excitement of the dog world.

Straight ahead from the entry, one gets a floor-to-ceiling view of a sunlit courtyard where day-care and full time pooches spend their time lolling in the sun, swimming in a "pond," and chasing each other over the rolling rockscape. In order to enhance the experience of this area, Stone provided an unobstructed view, free of mullions or structural supports. This view works equally well from the play yard, however, and dogs are apt to leap at the glass when their owners return. Not only is the glass strong enough to span the opening without intermediate supports, but it is also sturdy enough to withstand the weight of enthusiastic canines. Additionally, the glass provides an adequate sound barrier to the sometimes urgent, playful barking so that business transactions can be carried out at a normal decibel level. The wall wrapping the courtyard is designed to be alternately closed off as a sound barrier at night, or opened up via Dutch doors to connect the kennel runs and the play yard.

As the owners had intended to live on site as full-time caretakers, an apartment has been accommodated upstairs. Serenity is hard to achieve with a kennel full of dogs and an adjacent major freeway, but the apartment compensates well for the lack of views, harsh location, and noise pollution. Its generous space (though the budget was lean) has an overall feeling of a loft, with high ceilings, exposed joists and plywood, and concrete floor. The kitchen features a series of sliding glass doors that expand the house out to the terrace. The terrace is protected by a high fence punctuated with strips of light and an alternating series of plant shelves (it has to function as living area and garden).

The palette of materials used for the building are derived from the surrounding industrial area, yet when composed together, project an almost zen-like quality. Galvanized metal siding and clear anodized aluminum storefront materials sparkle next to rusted sheet steel on the front door, sliding gate, and a series of laser-cut rusted steel gates. The stair of folded and rusted checker-plate steel becomes an exercise in textures when taken out of its industrial context. Exposed concrete floors are used throughout, and are stained (no jokes please) on the first floor. Every dog should have its day after all, and this is a place made for them and their humans.



"I guess cats just can't appreciate Frank Gehry."

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ARCHITECT: Tracy A. Stone
919 W. Kensington Rd
Los Angeles, CA 90026
213.250.4456

OWNER: Patrick Guilfoyle and Charlotte Dyson

CONTRACTOR: Franke Construction

LANDSCAPE ARTIST: Philip Di Giacomo

ENGINEER: Reiss, Brown, Ekmekji

METAL WORK: Joseph Gregorian, Creative Metal Design

PHOTOGRAPHER: Gerard Vuilleumier

to give and to get

IT'S ALWAYS A CHALLENGE to be politically correct around the holidays. We can't assume everyone celebrates the same holiday or any holiday, and honestly, is there anything wrong with celebrating all of them? So, don your respective holiday attitude and treat yourself or a friend to something nice.



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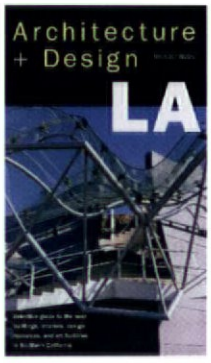
Argentinian Jimena Sarno's jewelry is more architectural than glam and makes the perfect gift for anyone on your holiday list. You'll also find eclectic jewelry, chess sets, and other artist-designed accessories at the gallery. Tiara anyone?
www.sculturetowear.com



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If you're inclined to forget song titles, then you can solve your problem with Sony's E-Marker. Point it at the radio, record part of a tune, and then plug it into your computer to determine that elusive name. This gadget may be unnecessary, but it's fun and it looks good. For the price, it's a great little gift that promises a lot. Since the E-Marker relies on Sony's relationships with radio stations (therefore their play lists), you may not want to send one to your nephew in Iowa.



ARCHITECTURE + DESIGN LA

by Michael Webb
Hennessey + Ingalls bookstore
$16

A great, easy to use guide to over 700 remarkable buildings, interiors, design resources, and restaurants in Los Angeles, plus excursions to Santa Barbara, San Diego and Palm Springs. All Angelenos should keep one handy to aid with out-of-town guests or when searching for something interesting to see or do.

MUSIC GIFTS



Film Score:
"Bullitt"
Lalo Schifrin, composer, Aleph Records

The new CD comes from the 1968 film featuring Steve McQueen and Jackie Bisset as the architect/girlfriend. Schifrin's jazzy, horn driven score complemented the gritty San Francisco locations admirably. Check out "The Architect's Building" cut, a cut that was not included on the original sountrack recording. www.schifrin.com

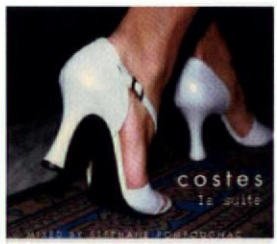
Rock:
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Radiohead's Thom Yorke is the Eric Owen Moss of rock music. Radiohead doesn't overly care about prevailing tastes in pop music. Yorke just keeps putting out eccentric, unpredictably brilliant compositions that must scare the hell out of his label. Radiohead is a welcome relief from the Spears/Aguilera pop pablum.
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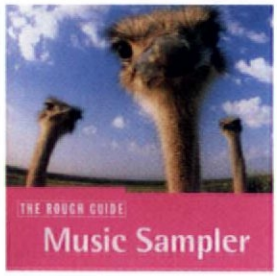
Classical:
Fryderyk Chopin, Complete Piano Music
Idil Biret
Naxos Records

Rarely does an artist tackle an entire composer's catalogue, but Hungarian pianist Idil Biret plays Fryderyk Chopin's entire piano works in a 10 CD set. Biret is extremely accomplished and I can find no fault with her performances. I listened to the entire collection and was most charmed by her interpretations of Chopin's luscious nocturnes and spirited mazurkas.



Dance/Lounge:
Costes La Suite
Mixed by Stephane Pompougnac

The chic Hotel Costes on the Rue St. Honoré is a celeb favorite on the Right Bank amid fashion houses and boutiques. It features its own CD label with great dance mixes by the resident DJ. If you know someone going to Paris, have them pick up the collection for you. Or, call the Costes and see if you can order the CD via mail: 33.1.42.44.50.00



World Music:
The Music of the Andes and Tango, Rough Guides, World Music Network

Those same folks who put out the Rough Guides travel books have branched into the world music arena. Especially outstanding is Chile's charming Inti-Illimani (Rough Guide to the Music of the Andes) and the haunting Carlos Cardel (Rough Guide to the Tango). Look for Rough Guides CD's in bookstores.
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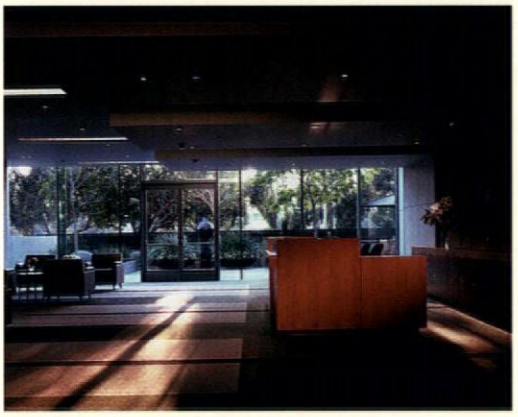
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Wozocos Senior Housing, MVRDV Photo: Thijs Wolzak



GIMME SHELTER

John Friedman and Alice Kimm



WHILE ONE OR TWO NOTEWORTHY PUBLIC housing projects are recognized in design awards programs each year, the majority of those built are of questionable quality. It is regrettable, considering the massive shortage of low-income housing in the United States, that more architects with a strong commitment to design excellence are not involved in resolving this problem. After all, the work type encompasses all of the parameters that make for a rich and creative design experience—the physical, political, cultural, and social aspects of design. Why is it that so few designers are involved in what has become a specialized niche?

In the United States, "public housing" does not mean what it once did. Years ago, the Federal government decided to curtail the activities of HUD, creating financial incentives for local governments and the private sector instead. When an enlightened city, i.e., Santa Monica, has a number of well-meaning, non-profit groups and a housing agency that can assist with funding, the results can be positive. Koning Eizenberg's intelligent projects come to mind as proof. The more typical examples, however, are found in Los Angeles at large, and the results are dismal.

The definition of "good design" differs radically depending on whose criteria one examines. For many developers, "good" simply means "built." This can be advantageous for the architect—a resourceful designer willing to forego complicated forms and a rich palette can potentially create something beautiful. After all, the manipulation of space, light, and form in a housing project is not so different from other projects. Think of the elegant housing by Portuguese architect Alvaro Siza. In many instances, the client is so happy that the program has been squeezed onto a tiny, marginal, or code-restricted site, that issues of style never arise. As long as the architect is on budget, s/he is allowed a free hand. It is not a lack of money that determines the poor quality that is typical of low-income housing; more often, it is the complex and short-sighted development process that creates problems. Joint ventures are frequently formed between well-intentioned non-profit organizations and for-profit developers who have the financial expertise to obtain the necessary funding. While the profit oriented groups provide essential services, they often consume a large percentage of the available funds.

More importantly, the federally funded, state-run tax credit system that funds many projects uses a point system that thwarts rather than rewards responsible design. Since the main funding criterion is construction cost per unit (and not, for example, a concern with the project's ability to positively transform a blighted area), competitive developers will often "low-ball" per unit construction cost estimates to obtain funds. What results are buildings of substandard construction with little visual or spatial interest. It is no wonder that architects find it difficult to maintain their commitment when faced with this and more direct restrictions such as low fees, bureaucratic submittal requirements, and periodic redesign. An architect like John Mutlow deserves credit for perseverance in the face of such difficulties. Optimistic, younger architects with less patience, however, may venture into public housing design, but never look back once they begin working for clients in the private sector. This is unfortunate since commitment and fresh vision are essential for bringing new concepts in spatial organization and materials to this time of changing social and familial structures.

What will it take to bring back committed designers? To expect individual architects to become unpaid activists while simultaneously producing high quality design is absurd. Of course, housing architects can work within the design process itself, perhaps by researching cost effective prototype systems or by examining the more effective use of standardized materi-

als. Perhaps organizations with access to the government—the AIA—could lobby for changes to the present funding system by pointing out what makes it so ineffectual. They could also educate the public on the positive impact that affordable housing can have on a city's social, cultural, and economic well-being. Only if the citizenry demands better environments, will development respond. We might then see more projects like those by Rob Wellington Quigley, Ted Smith and Jonathan Siegel in San Diego—another example of a city with enlightened housing policies.

Inspiration can also be taken from Europe and Japan. In the Netherlands, the government selects progressive architects to design its public projects and provides adequate funding. MVRDV's senior housing project in Amsterdam illustrates the Netherlands' willingness to let designers experiment with materials, form, and planning strategies. In Japan, the government has solicited well-respected architects to oversee the selection of others to design low income housing while providing funding for innovative design. Arata Isozaki was responsible for selecting several women to design affordable housing, the most well-known being the stainless steel clad senior housing project by Kazuyo Sejima. More recently, Isozaki was influential in the selection of Diller + Scofidio who designed the Slither building, a multi-family housing project in Japan. These examples, of course, point to a sad truth: U.S. architects with the will and talent to tackle problems of housing —Steven Holl, Mark Mack, John Hejduk, and Peter Eisenman—have all completed critically acclaimed public housing projects in Japan and Europe, but not in the U.S. where the need is great,budgets are low, and the red tape is long.

One thing is clear: with regard to affordable housing, the best is not being built here. The issues are complicated—politics, money, real estate, demography, even race relations. But until the public demands something better and the government revises its delivery systems, those architects committed to the cause will have to fight for quality one project at a time.

TOP: SLITHER BLDG, DILLER + SCOFIDIO ARCHITECTS
CENTER: VILLA FLORES, JOHN MUTLOW ARCHITECT
BOTTOM: GIFU KITAGATA APARTMENTS, KAZUYO SEJIMA ARCHITECT



PHOTO: DILLER + SCOFIDIO



PHOTO: JOHN MUTLOW

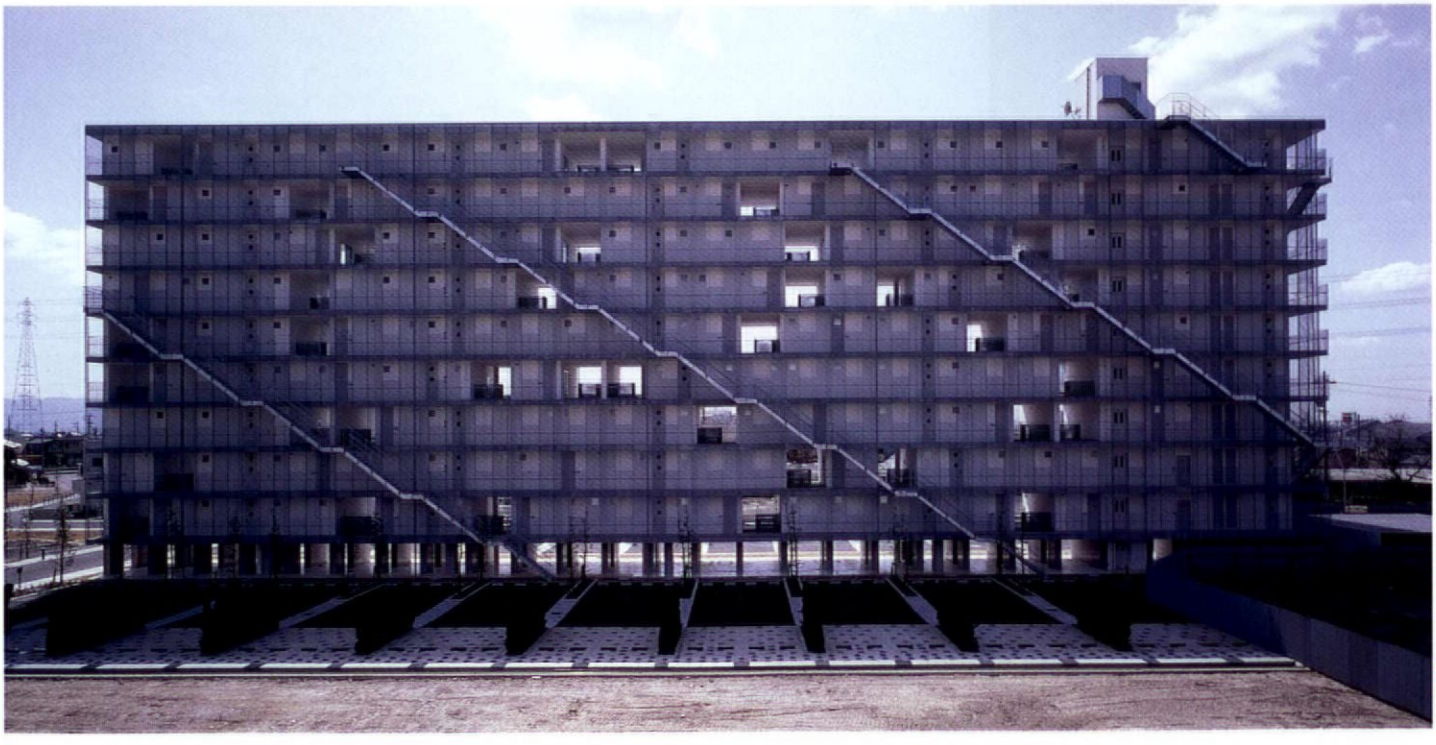


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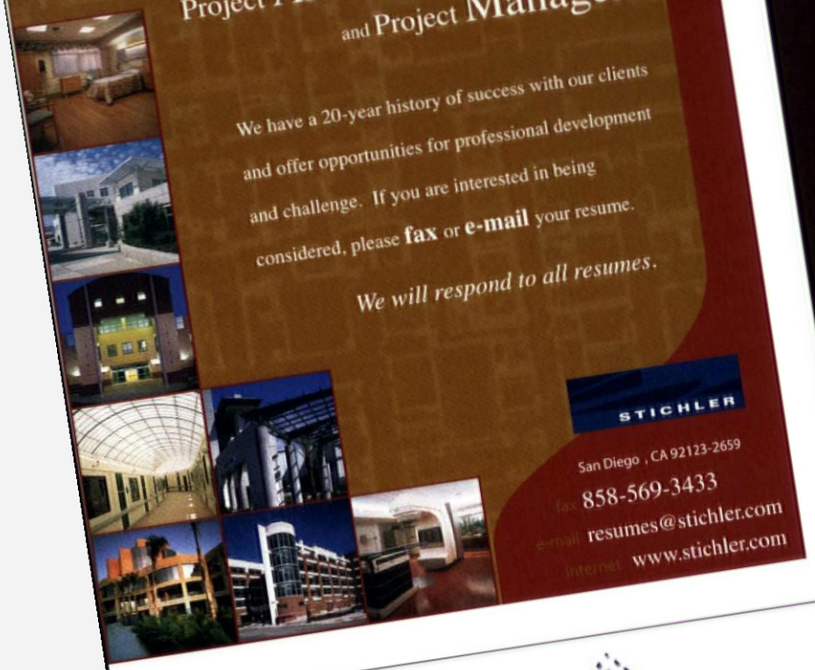
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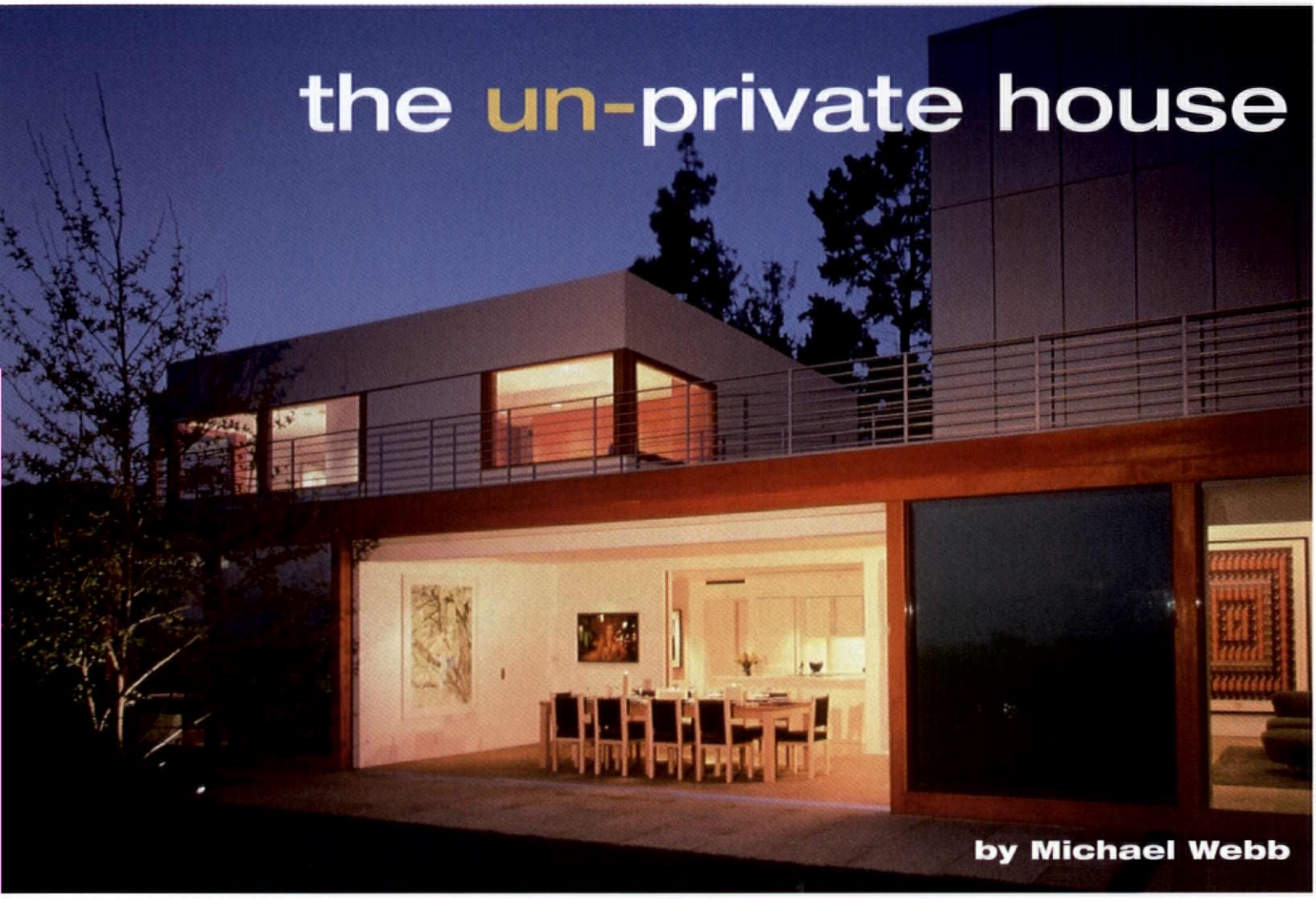


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the un-private house



by Michael Webb

PHOTO: RICHARD BARNES

Hurrah for the UCLA Hammer Museum—and a big cheer for its director, Ann Philbin, who snapped up this must-see exhibition, curated by Terence Riley for MoMA. Twenty six American, European, and Japanese houses and projects (plus an oddity from Buenos Aires) were chosen to show how architects have responded to the social and cultural changes of recent years. Each is represented by a table-top model, photos, drawings and lucid text, and the spacious, elegant installation by designer David Schaefer should encourage the public to explore the potential of architecture. Indeed, the exhibition should be made compulsory viewing—as a kind of aesthetic traffic school—for loan officers, home builders, neighborhood design review committees, and other foes of originality.

Of course, it's easy to understand why they—and the people they serve—should be so intensely conservative about residential design. As Riley notes in his introductory text, the house has been evolving over four centuries as the locus of family life and statement about personal privacy. A car is merely a conveyance, to be traded in for an improved model every few years; a home is where we grow up or raise kids, a repository of emotions and savings, with a public facade that strives, like its owners, to be a good neighbor. Resale value and social acceptance override all other concerns. The interior, shared only with a chosen few, ought to be an expression of personal taste—but it rarely is. Most are laid out and furnished as predictably as sitcom or soap opera sets.

Shifting demographics and electronic media may change all that. The first cause is solid: singles represent a quarter of American households, and half the couples live without children, yet the market remains fixated on the nuclear family. Affluent individuals have always been able to commission a custom-designed living space. The glaring need, which this show does not address, is to provide a choice for everyone else. The contemporary obsession with electronics may (I pray) prove ephemeral. Young architects seem wedded to the computer and may assume everyone else feels the same way. They do not; and the more the line between



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PHOTO: HIROYUKI HIRAI

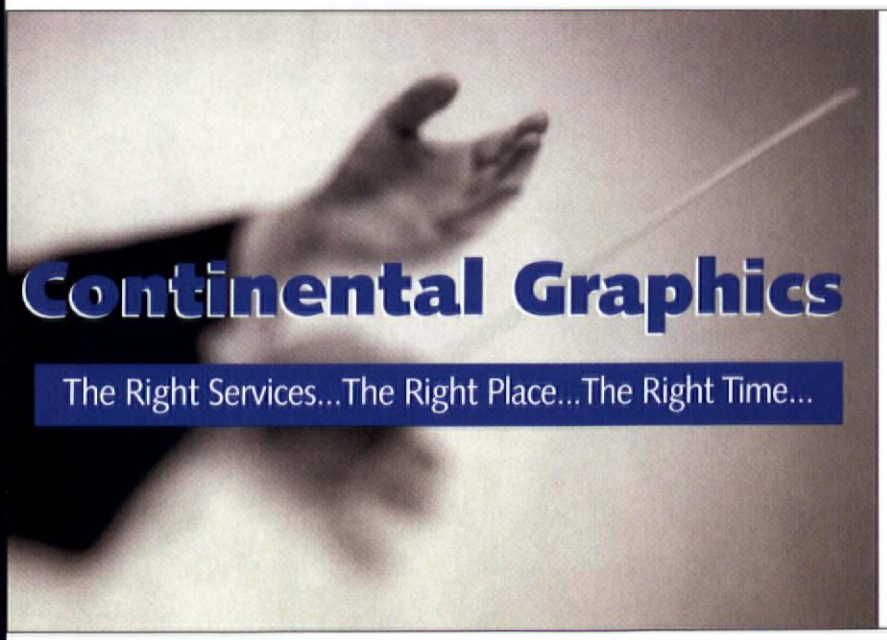
real and virtual is blurred in the public realm, the more people are likely to retreat to a pixel-free zone. The house Herzog & de Meuron are designing in Napa Valley, where every wall is a translucent screen for the display of the owner's video art collection, would send me screaming out of doors.

Early modernists banished ornament and broke down walls, opening houses up to nature or private patios. Several of the architects represented here seem intent on eliminating all solid walls—within and on the periphery of the house. The occupants of Shigeru Ban's Curtain Wall house in Tokyo may regret having to choose between public exposure and drawing exterior drapes that must, after five years, be filthy and sodden. However, this is an extreme example: most are discreetly shielded from public view. Another glass house (also in Tokyo) looks inward to a courtyard, and a third is being constructed in Houston as a prototype of low-cost voucher housing.

The two LA entries are among the strongest: the WorkHouse of plywood and polycarbonate that Guthrie + Buresh Architects created for themselves on a shoestring budget in West Hollywood, and the luxurious house-art gallery that Michael Maltzan designed for a gay couple in Beverly Hills. Each is precisely tailored to the needs and tastes of its owners—while soaring beyond and demonstrating the potential of architecture generated from within—rather than by neighborhood hang-ups about stylistic orthodoxy.

The Un-Private House will be on exhibit through January 7th, at the UCLA Hammer Museum, 10899 Wilshire Blvd, Westwood. Call 310.443.7000 for information. Running concurrently is an exhibition, Live Dangerously, designs for the 21st century, created by UCLA faculty and graduate students.

OPPOSITE: HERGOTT/SHEPARD HOUSE, MICHAEL MALTZAN ARCHITECTURE
TOP: T-HOUSE, SIMON UNGERS W/ THOMAS KINSLOW, ARCHITECT
BOTTOM: CURTAIN WALL HOUSE, SHIGERU BAN, ARCHITECT



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1. Franz Kline
Untitled, 1948
(Brice Marden)

2. Jean-Baptiste-Camille Corot
Pastoral Landscape, c. 1865-70
(Helen Frankenthaler)

3. Francesco Clement
Untitled, 1985
(Eric Fischl)

4. Jim Shaw
Distorted Face Series, 1984
(Ed Ruscha)

5. Natalia Goncharova
Untilted, c. 1925
(Ellen Phelan and Joel Shapiro)

6. Lee Mullican
Transitory Landscapes, c. 1950
(Estate of Lee Mullican)

ANN PHILBIN: Creating a Cultural Center



by Elizabeth Martin

Although relatively young with a somewhat troubled past, the UCLA Hammer Museum has developed a new character with the recent addition of Ann Philbin as director. "A condition of my taking the job was that a major renovation of the building be undertaken. I do not think this institution can reach its full potential unless it addresses the full physical problems of the architectural space. The Museum Board and University were one hundred percent behind it. To be honest," confesses Philbin, "I realize that you get to do one big thing during the 'honeymoon phase', and the building project is it for me." Philbin's strategy: Set the mission first, then find an architect to fulfill it.

Philbin is clearly steering the Hammer in a new direction. Prior to moving to LA, she was director of The Drawing Center in New York for nearly ten years. She is widely credited with transforming the center into one of New York's most vital showcases for art. Philbin believes, and has proven in the past, that a museum or art venue can be a part of the revitalization and transformation of a neighborhood.

The first step is to identify the problems. Among the primary concerns is that after the founder, Doctor Hammer, died a month after the museum's opening in 1990, much of the building remained unfinished. That is why the museum has had a shell of an auditorium for ten years and an overall unfinished quality. In its current state, the building is bunker-like. When one gets inside, it is not clear where to go to find the art, or lecture room, or anything. It feels empty, cavernous and cold. The most notable physical feature of the home of the Hammer Museum is the courtyard.

Philbin's idea is to turn the courtyard into an urban gathering space. Since the Hammer is in one of the few pedestrian neighborhoods in Los Angeles, and it has the strong tie to UCLA — it is a perfect location to encourage public use. The idea is to create a destination for people

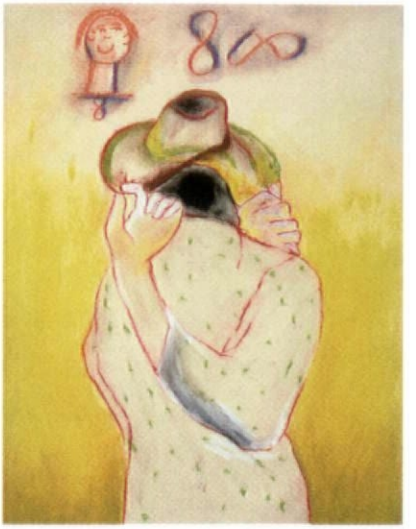
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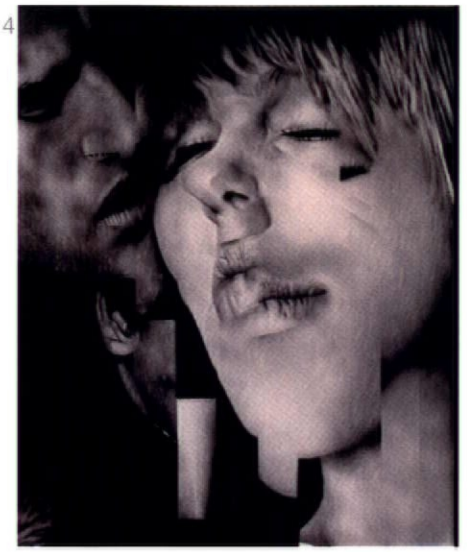
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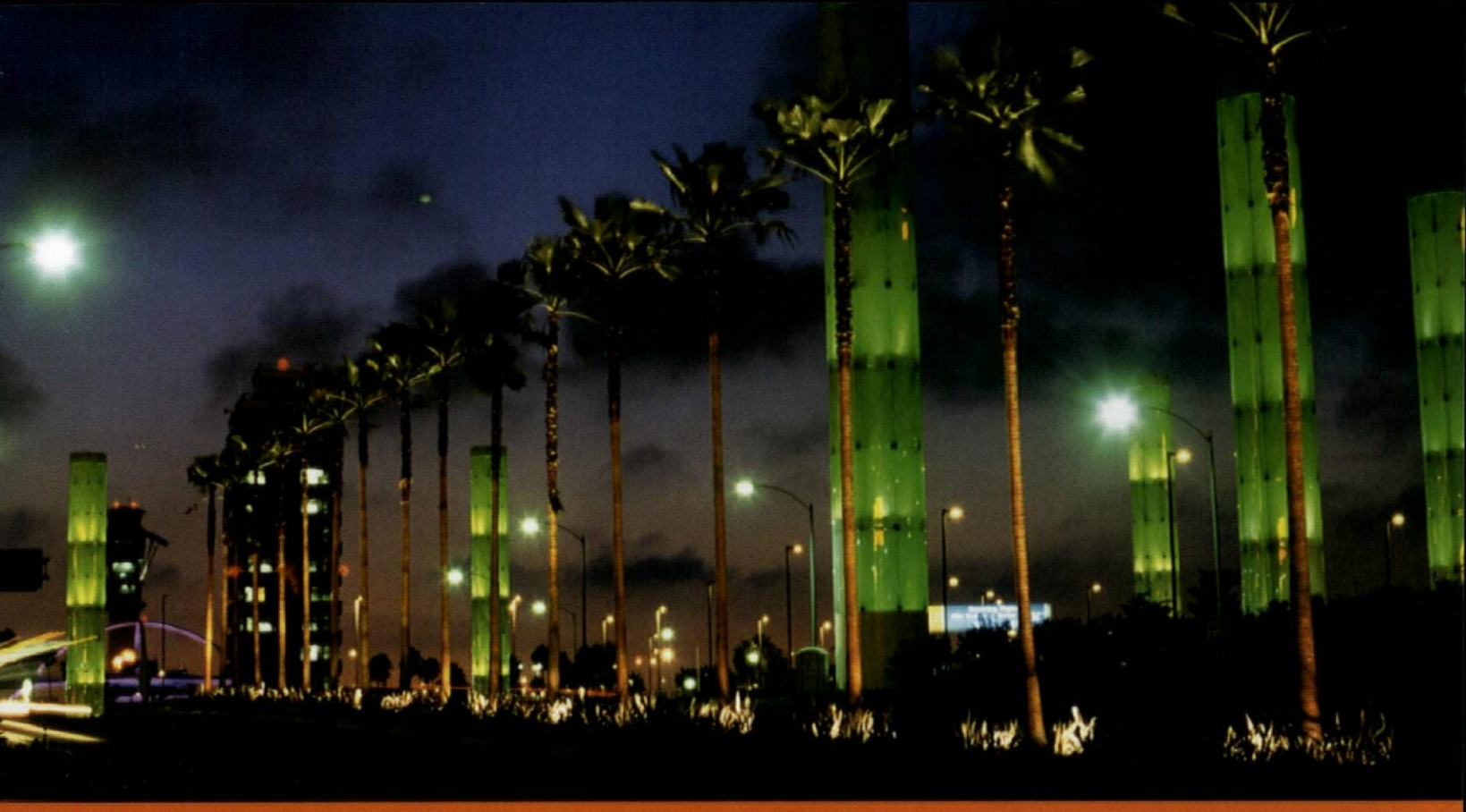
without their necessarily knowing what is happening at the museum.

"We are structuring the museum experience," she explains, "to be multiple kinds of activities so that chances are if you visit the Hammer, something will be going on that will appeal to you, at the very least a good meal." There is a strong difference between that public experience and only going to a museum to see a show.

Philbin has implemented a strategic plan, which includes new programming, a planned renovation of the museum's building by architect Michael Maltzan, and a new graphic identity by Bruce Mau. If the museum had a human face, it would be that of the individual directing it— warmth, clarity, and presence —a woman who knows exactly what she wants and how to get it. According to Philbin, "Architecture programs will have a constant presence at the Hammer Museum. We will not become an architecture museum, but we do have a strong interest in it and so it will have a much greater presence here than it has had previously." In addition, Philbin will continue to focus on exhibiting contemporary art and drawings, along with the presentation of scholarly exhibitions that reframe both historical and contemporary art.

There is more. Undeniably, the UCLA Hammer Museum — with its "Architecture L.A at the Hammer" program series; the "Hammer Projects" showcasing unknown, emerging artists; the Armand Hammer Collection; The Grunwald Center for the Graphic Arts; and The Franklin Murphy Sculpture Garden — is already becoming a Cultural Center. I would not be surprised to hear someone in the near future say, "Meet me for dinner at the Hammer!"

UCLA/Armand Hammer Museum of Art and Cultural Center, 310.443.7000



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book reviews by Michael Webb

Boundaries
Maya Lin. Simon & Schuster, $40
The fight over the design and siting of the WWII memorial in Washington DC—a turgid piece of warmed-over monumentality that Albert Speer would have applauded—reminds us of the struggle Maya Lin had to realize her "strong, clear vision" for the Vietnam Veterans Memorial. She triumphed over the philistines, healed wounds, and captured the heart of every visitor. This visual/verbal sketchbook recalls the serendipity of that design (conceived for a studio project at Yale) and the miracle of its realization against all odds, and it explores the monuments, landscapes, architecture and furniture she has created over the past decade. Standouts include the Civil Rights Memorial in Montgomery, AL; the Wave Field at the University of Michigan; and the Norton residence in New York City. The book, like its author, is a treasure: sober, eloquent, and deeply moving.

John Pawson: Works
Deyan Sudjic. Phaidon, $59.95
For the minimalist in your life, this would be the perfect present: a book that is as refined, precise and elegant as the buildings it describes. Deyan Sudjic, the new editor of Domus, explores the genesis of ten projects by the British architect, ranging from early art galleries to Pawson's own house, created within the shell of a vintage London row house. A huge loft conversion, the sybaritic Cathay Pacific lounge at Chep Loc airport in Hong Kong, and the reworking of a Gordon Bunshaft house for Martha Stewart in East Hampton are also featured. Sudjic is perceptive and lucid, drawing us into a world of purity and serenity.

Greene & Greene
Edward R. Bosley. Phaidon, $75
Like Pawson, the Greene brothers created exquisite residences for connoisseurs of beauty, emphasizing the natural character of materials, coordinating every detail, and inspiring contemporaries-who rarely matched their achievement. Both firms shared a rigorous aesthetic they refused to compromise; the Greenes had the misfortune of coming too late, staying true to Arts and Crafts as the rest of the world embraced lighter, simpler styles. The director of the Gamble house in Pasadena, one of the architects' several masterworks, explores their achievement and setbacks in a meticulously detailed, handsomely illustrated account of their brief heyday and long decline.

The TWA Terminal
Ezra Stoller. Princeton Architectural Press, $19.95
One in the "Building Blocks" series of handsome pocket anthologies, each featuring a classic modern icon photographed in black and white by Ezra Stoller. These remarkable images remind us of how flying was once a glamorous adventure, instead of the squalid ordeal it has become. They also illustrate how Eero Saarinen gave it concrete expression, here and at the Dulles International Terminal near Washington DC, on the eve of the jet age.

Airline: Identity, Design, and Culture
Kenneth Lovegrove. TeNeues, $24.95
A nostalgic scrapbook of style in the air, from pioneer days to the present. Here, in often lurid color, are sleek planes, slick logos, gaudy decor, and earth-bound catering. There is also a fashion parade of flight attendants in sober, exotic or sexy attire—some of whom seem to have strayed in from a musical revue. Jaw-dropping.

The Havana Guide: Modern Architecture
Eduardo Luis Rodriguez. Princeton Architectural Press, $24.95
Beyond the crumbling facades of the colonial capital, is another Havana, created by a talented young generation of architects in the fifties and snuffed out by puritan revolutionaries—just as each of the European dictators destroyed their modern movements. As an architect and editor in chief of Arquitectura Cuba, Rodriguez is an ideal guide, leading us to houses and small commercial buildings all over the metropolitan area and providing sharp critical comments. Each entry is illustrated and cued to an area map. My one complaint is the inexplicable omission of the National Art Schools, partially completed in the early 1960s, and recently "rediscovered" like a lost city in the jungle.

The theater lights dim...
The movie begins...



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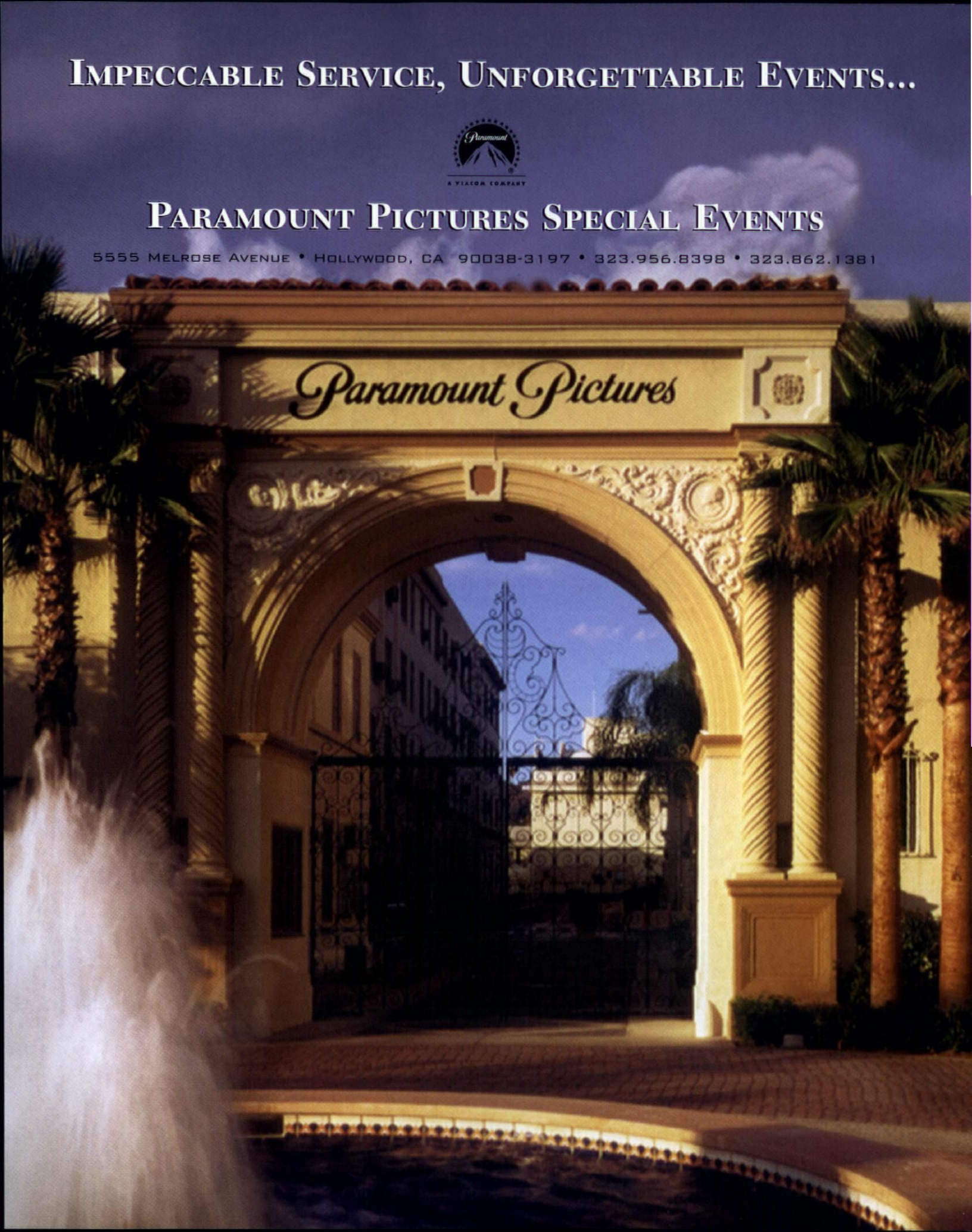
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Diamond Ranch High School
Architect: Morphosis
Owner/Client: Pomona Unified School District; Contractor: Bernards Brothers Contractors; Structural/Mechanical/Electrical: Ove Arup and Partners
Civil Engineer: Andreasen Engineering; Landscape Architect: Allen Don Fong; Photographer: Kim Zwarts, Brandon Welling; Renderer/Modelmaker: Morphosis

Hypo Alpe Adria Center
Architect: Morphosis
Owner/Client: Hypo Alpe-Adria Carinthia; Contractor: Steiner Bau; Structural Engineer: Klau Gelbmann/Richard Kuglitsch; Mechanical Engineer: Smrcka Ingenieurburo GmbH; Electrical Engineer: August Gregoritsch/Fritz Aufschlager; Photographer: Kim Zwarts; Renderer/Modelmaker: Morphosis

Bergamot Artist Lofts
Architect: Pugh + Scarpa
Owner/Client: Bergamot Limited Partners; Contractor: Pagan Construction; Structural Engineer: Gwynne Pugh, Pugh + Scarpa; Photographer: Marvin Rand

Blair Graphics, Expansion and Renovation
Architect: Randall Stout Architects
Owner/Client: Blair Graphics; Contractor: Sierra Pacific; Structural Engineer: John A. Martin & Associates; Mechanical/Electrical Engineer: Rosenberg + Associates; Photographer: Joshua White; Renderer/Modelmaker: Randall Stout Architects

Royce Hall Seismic Renovation, UCLA
Architects: Barton Phelps & Associates/Anshen + Allen
Owner/Client: Regents of the University of California; Contractor: Morley Builders; Structural Engineer: John A. Martin & Associates; Mechanical/Electrical Engineer: Kim Casey & Harase; Civil Engineer: KaWes & Associates; Landscape Architect: BLS Environmental Design;; Preservation Consultant: Melvyn Green & Associates; Acoustic Consultant: McKay Conant Brook; Painting Conservator: Tatyana M. Thompson and Associates; Photographer: Tom Bonner

The Bing Wing of the Cecil H. Green Library
Architect: Fields Devereaux Architect & Engineers
Owner/Client: Stanford University; Contractor: N.L. Barnes Construction Co.; Structural: Forell/Elsesser Engineers; Mechanical/Electrical: Fields Devereaux Architects & Engineers; Photographer: Benny Chan, fotoworks

Avalon Hotel
Architect: Koning Eizenberg Architecture
Owner/Client: Elkor Realty; Contractor: Eric Hinds Construction; Structural Engineer: Nabih Youssef & Associates; Mechanical Engineer: M.O. Engineering; Electrical Engineer: M.O. Engineering; Landscape Architect: Mia Lehrer & Associates; Interior Design: Kelly Wearstler Interior Design; Environmental Signage: ReVerb; Photographer: Grey Crawford Photography

Camino Nuevo Charter Academy
Architect: Daly Genik Architects
Owner/Client: Pueblo Nuevo Development; Contractor: Miller Contracting Company; Structural Engineer: William Koh; Mechanical Engineer: Retrofit Service; Electrical Engineer: Briggs Electric; Plumbing: Elite Plumbing; Landscape Architect: Mia Lehrer & Assoc.

RAD Clothing Company
Architect: Koning Eizenberg Architecture
Owner/Client: RAD Clothing Company; Contractor: MGP Building Corporation; Photographer: Grey Crawford

20th Century Fox: Post Production Complex
Architect: Gensler
Owner/Client: 20th Century Fox, Natalie Shivers; Contractor: Gordon & Williams; Structural Engineer: Brian Cochran & Associates; Mechanical Engineer: Kushner Associates; Electrical Engineer: Kocher & Schirra; Acoustic Consultant: Charles Salter & Associates; Landscape Architect: Kiillkkaa Design Studio; Lighting Consultant: Horton Lees Lighting Design; Photographer: Benny Chan, fotoworks

Rehme Waterworks
Randall Stout Architects
Owner/Client: Stadische Wasserwerk Bad Oeynhausen Rehme; Contractor: A.F. Groh
Structural Engineer: Buro Schone; Mechanical Engineer: KLT Consult; Photographer: Peter Hubbe; Renderer/Modelmaker: Randall Stout Architects

House at Toro Canyon
Architect: Barton Myers Associates
Owner: Barton and Victoria Myers; Contractor: Barton Myers and R.H. Coffin Construction; Structural Engineer: Epstein/Francis; Mechanical/Electrical: Ove Arup and Partners; Civil: Norman H. Caldwell; Landscape Architect: Douglas G. Richardson, Agriculturalist; Other: Pacific Material Laboratory; Project Supervisor: Frank Bacchilega; Photographer: Grant Mudford

Central California Museum of History
Architect: SPF:2

McGhee Building
Architect: SPF:2
Owner/Client: JD Group

Horses in the Hood
Architect: Daly Genik Architects
Owner/Client: Horses in the Hood Los Angeles

adidas WORLD OF SPORTS, Nurnberg, Germany
Architect: Angelil/Graham/Pfenninger/Scholl Architecture; Owner/Client: adidas

Electric Sun Tanning Salon
Architect: Escher GuneWardena Architecture
Contractor: Corlin Construction & Development, Inc.; Furniture Fabrication: Bob Merritt-Furniture; Photographer: Gene Ogami

Click3X LA
Architect: Pugh + Scarpa
Contractor: BT Builders; Structural Engineer: Pugh + Scarpa—Gwynne Pugh, Joe Castorena; Mechanical/Electrical Engineer: Don Enyati; Steel Furniture Fabrication: Dave Scott; Furniture Fabrication: Buford Herron; Custom Cabinetry: Solicraft; Photographer: Marvin Rand

Reactor Films
Architect: Pugh + Scarpa
Contractor: BT Builders; Structural Engineer: Gwynne Pugh; Steel Furniture Fabrication: Dave Scott; Light Trough: Richard Godfrey; Photographer: Marvin Rand

Studio Atlantis
Architect: studio bau:ton
Contractor: Newhart Investments; Structural Engineer: Franceschi Engineering; Electrical: Silver, Roth & Assoc.; Acoustics: studio bau:ton; Technical Systems Integration: TEC:ton; Photography: Denis Freppel

Ground Zero 2 Post Production Facility
Architect: Shubin + Donaldson Architects
Contractor: Sierra Pacific Constructors; Engineering: Raffi Abkarian & Assoc.; Photographer: Tom Bonner

The Firm
Architect: Pugh + Scarpa
Contractor: Crommie Construction; Structural Engineer: Pugh + Scarpa, Gwynne Pugh; Photographer: Marvin Rand

Offices for RioPort
Architect: Daly Genik Architects
Contractor: Miller Contracting; Engineering: Myers Houghton and Partners; Photographer: Erich Koyama

Stud Series
Architect: Swift Lee Office
Photographer: Elon Schoenholz

Jellies: Phantoms of the Deep Exhibit
Architect: SmithGroup
Contractor: Houck Construction; Lighting: Gallegos Design; MEP: GRT Engineering; Photographer: Kim Zwarts

Iwin.com
Architect: Shubin + Donaldson Architects
Contractor: Howard Building Corporation; MEP Engineering: Syska + Hennessy Engineering; Structural Engineering: Brandow + Johnson; Lighting: Lighting Design Alliance; Photography: Tom Bonner

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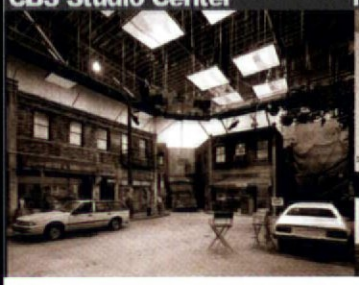
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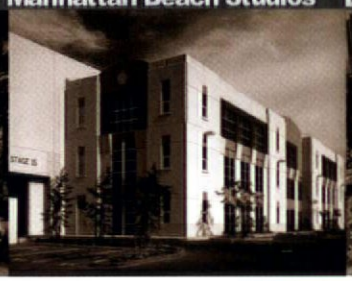
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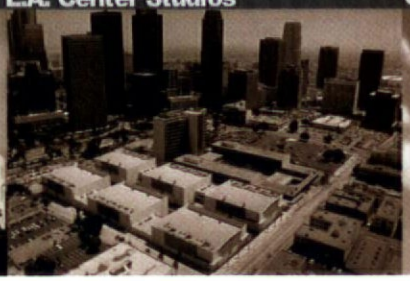
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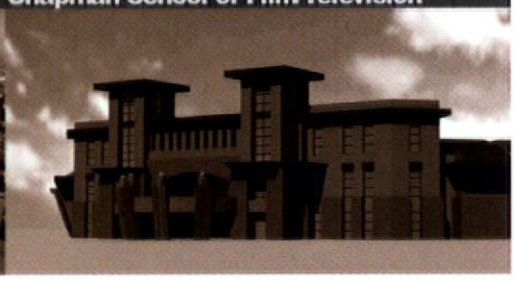
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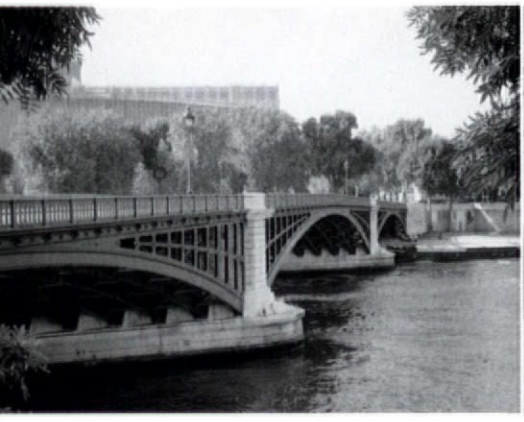
November 14 — *Lecture by graphic designer and CalArts Professor Edward Fella at 7pm.*

December 1 — *West Coast launch party for Grey Room, a scholarly journal devoted to the theorization of modern and contemporary architecture, art media and politics. Party starts at 7pm.*

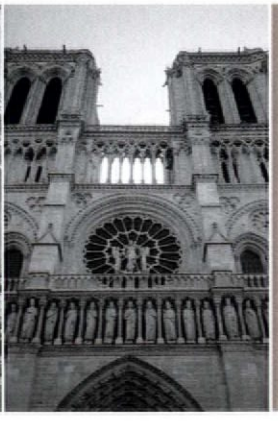
December 16 — *Opening reception for an exhibition of British architect Peter Cook's recent work. Reception starts at 7pm.*

DECEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
			Seminar: mid-Century Modern Design and Architecture Adele Cygelman, 10 am, PDC, 310/360-6404 AFLA @ Chapter, 6:30 pm Info: Michael Kaufman, 310/306-2136 *Tree Lighting @ the Queen Mary, 562/435-3511* **6**
Three California Houses: Contemporary Modernism Lorcan O'Herlihy, Chris Genik, Julie Eizenberg discussion @ the Hammer, 3 pm, 310/443-7000 Holden House Tour, Pasadena-Garfield Heights 11 am-6 pm; 626/794-8999 *(RR)* **3**	**4**	**5**	
Peter Zellner discussion @ the Hammer, 3 pm, 310/443-7000 *John English* discussion @ the Hammer, 4 pm, 310/443-7000 **10**	**11**	Interior Architecture Committee Holiday Party *Location and Time TBA* Info: D. Loyola, 310/449-5707; K. Neary, 310/289-5804 **12**	**13**
Los Angeles Riverwalk, Friends of the Los Angeles River meet @ 3:30 pm at Rattlesnake Park, 800/LARIVER Hanukkah @ The Skirball 2701 N. Sepulveda Blvd,Los Angeles Phone: 310/440-4500 **17**	**18**	**19**	**20**
24 **31**	**CHRISTMAS** **25**	Whale Watch Tours Begin (through March) 3720 Stephen White Dr, San Pedro, Info: 310/548-7562 **KWANZAA** (begins) **26**	AIAS Forum 2000: Transformation 12/27 through 1/02 Info: Ann Marie Taheny, 626/795-6474 **27**







EXHIBITIONS

MADE IN CALIFORNIA: ART, IMAGE, AND IDENTITY, 1900–2000
Los Angeles County Museum of Art, 10/00 through 02/01

THE UN-PRIVATE HOUSE, 10/04/01 through 01/7/01
UCLA Armand Hammer Museum
26 recently built homes by a roster of international architects

LIVE DANGEROUSLY, 10/04/00 through 01/07/01
UCLA Armand Hammer Museum
Featuring the work of Dana Cuff, Wes Jones, Greg Lynn, Thom Mayne,
Dagmar Richter, Robert Somol and Anthony Vidler, curated by Sylvia La

2000 BC: The Bruce Conner Story, Part II
MOCA at California Plaza, 11/08/00 through 01/14/01

JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
	NEW YEAR'S DAY **1**	ArchiCad User Group Meeting @ Chapter* Info: Eric Bobrow, 310/572-7849 **2**	ArchiCad Seminar @ Chapter* 9:30 am - 12 pm, Info: Eric Bobrow, 310/572-7849 **3**
7	GREATER LOS ANGELES AUTO SHOW LA Convention Center, 213/741-1151 **8**	**9**	Design Committee Meeting* Info: Maryam Arguello Belli, 310/453-4431 **10**
14	*Terms of Engagement-Los Angeles and Urban Design* Luckman Gallery, Cal State LA **15**	**16**	Architecture for Health Care Committee Meeting* @ Chapter, 4:30 pm, Info: Al Roden, 213/955-9775 **17**
21	**22**	**23**	**24**
28	**29**	**30**	International Practice Committee Meeting* Info: S. Thakurdesai, 213/633-6161; S. Smith, 213/633-6032 **31**

THURSDAY	FRIDAY	SATURDAY
	Holden House Tour, Pasadena-Garfield Heights 1-6 pm; 626/794-8999 *(RR)* *Grey Room* from MIT Press Reception @ Form Zero, 310/450-0222 **1**	Holden House Tour, Pasadena-Garfield Heights 10 am-6 pm; 626/794-8999 *(RR)* Greg Lynn FORM Exhibition (through 1/06) Inmo Gallery, Chinatown, 213/626-4225 **2** Author Gloria Koenig signs **Iconic LA** 3-5 pm @ The Folk Tree, 217 S. Fair Oaks Avenue Pasadena, CA 91105 626-795-8733
Three California Houses: California Regionalism Ray Kappe, Mark Mack, Leo Marmol discussion @ the Hammer, 7 pm, 310/443-7000 **AIA/LA CHAPTER PARTY** Reception @ 6 pm, Officer installation @ 7 pm 213/639-0777 *(RR)* **7**	*Annual Lamplight Tours in Pasadena* *225 S. Lake Ave, Info: 626/796-2898 (RR)* **8**	Author Virginia Comer signs Urban Details Southern California Historical Society, 200 East Av 43 Los Angeles, CA 90031 323-222-0546 **9**
Inside, Looking Out Sally Sirkin Lewis, Jeffrey Daniels discussion @ the Hammer, 7 pm, 310/443-7000 **14**	**15**	Beethoven Birthday Marathon Colburn School of Performing Arts, 200 S. Grand, LA Info & Times: 800/726-7147 **16**
21	AIA CHAPTER OFFICE CLOSED FOR HOLIDAYS 12/22 THROUGH 1/02 **HANUKKAH** **22**	**23**
28	**29**	**30**

PAPER MEMORIES: CALIFORNIA PHOTOGRAPHY, 1880-1950
Michael Dawson Gallery, 323/469-2186
11/04/00 through 12/30/00

FABULOUS FIFTIES: AMERICAN MODERN DESIGN
California Heritage Museum, Santa Monica, 310/392-8537
through 01/23/01

HEAVEN'S GIFT-CONTEMPORARY ART TOWER
Gateway Warehouse Building, Hayden Tract, through 12/17
Info @ the MAK Center, 323/651-1510

AIA DESIGN AWARDS EXHIBITION
UCLA Extension Gallery, Santa Monica
01/13 through 03/03

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THURSDAY	FRIDAY	SATURDAY
Urban Design Committee Meeting* Info: John Dale, 213/617-1901 **4**	**5**	**6**
Building Performance Committee @ Chapter*, Info: J. Petro, 310/445-5800; R. DeChellis, 310/828-0040 **11**	**12**	MILLENNIUM KING FESTIVAL OF THE ARTS Exposition Park, Info: 213/735-1261 **13**
18	**19**	**20**
25	**26**	**27**

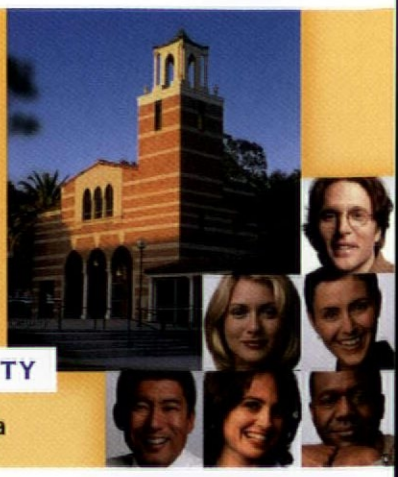
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**All 2001 dates are tentative, call phone number listed for details.*

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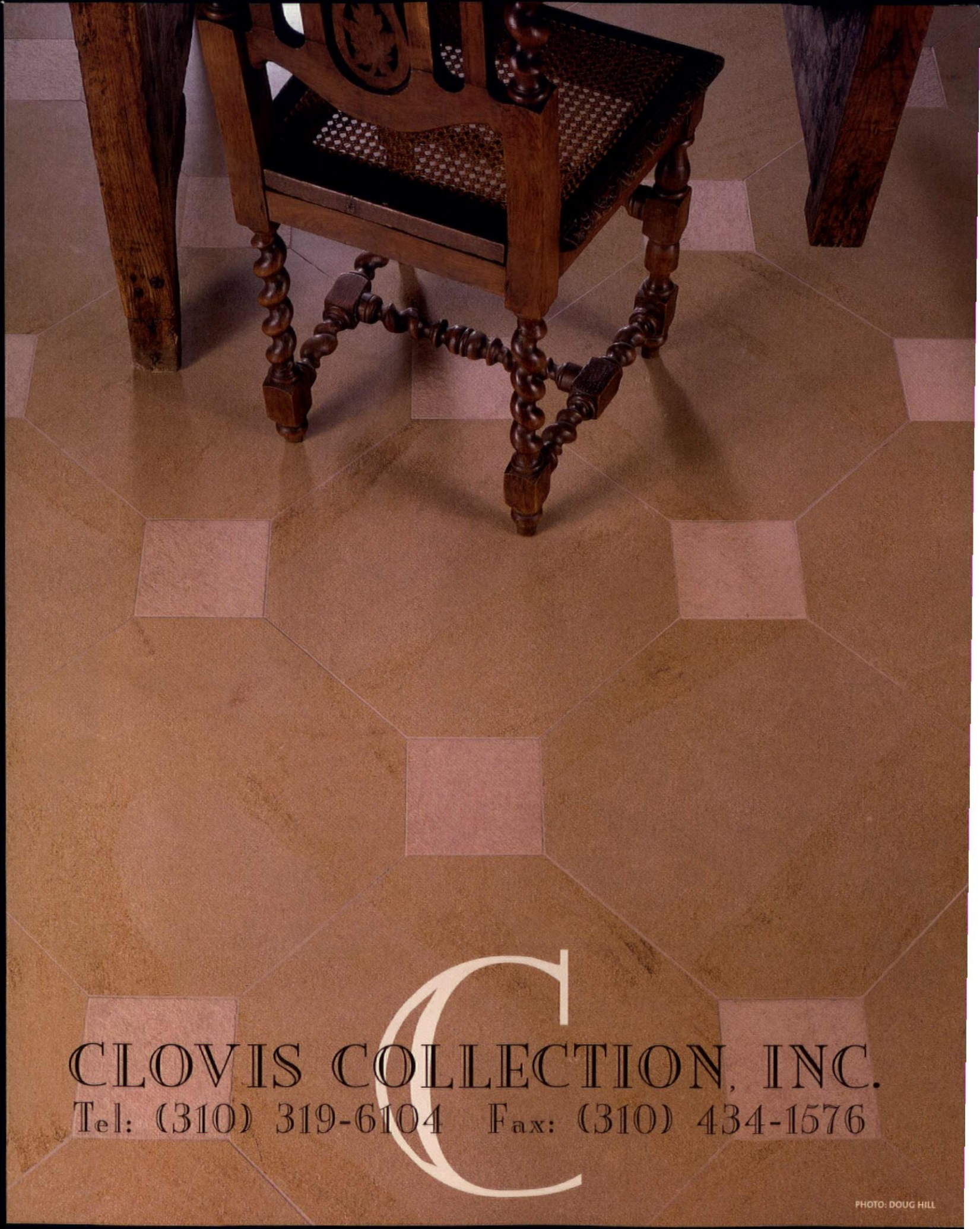
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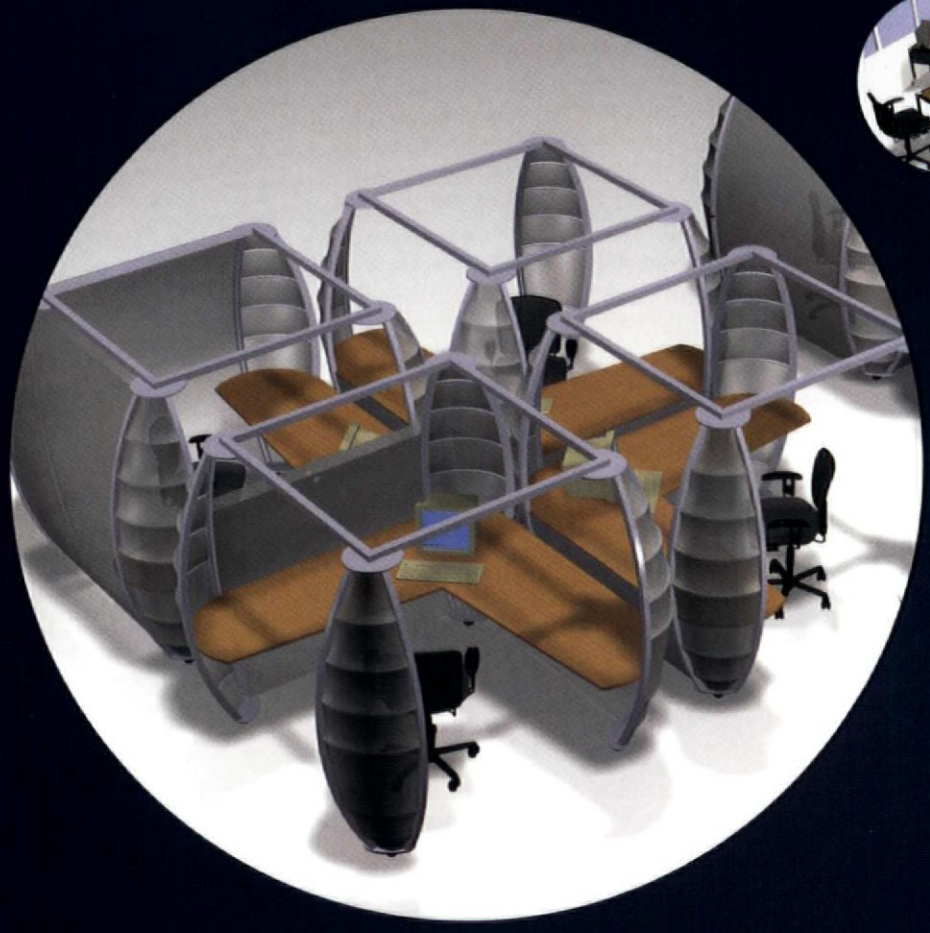
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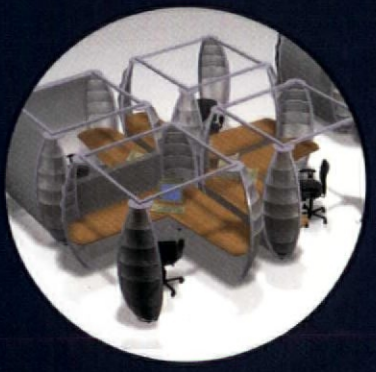
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